This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

THE WORLD'S PAINTERS

HOYT

School District No. 11
Town of Deerpark

7

1907

This One

6HE6-KKX-43J0

BOTTICELLI. PALLAS. TRIUMPH OF WISDOM OVER BARBARITY.
PITTI PALACE, FLORENCE.

THE

WORLD'S PAINTERS

AND

THEIR PICTURES

BY

DERISTHE L. HOYT

Lecturer on the History of Painting in Mass. Normal Art School, Boston
Author of "Historic Schools of Painting"

BOSTON, U.S.A.
GINN & COMPANY, PUBLISHERS
The Athenæum Press

COPYRIGHT, 1898
BY DERISTHE L. HOYT

ALL RIGHTS RESERVED

37·3

The Athenæum Press
GINN & COMPANY · PROPRIETORS · BOSTON · U.S.A.

CONTENTS.

PAGE

List of Illustrations ix

Definitions xi

Bibliography xv

CHAPTER I.

Ancient Painting — Egyptian, Greek, Roman . . . 1

CHAPTER II.

Beginnings of Modern Christian Painting — Evolution of Italian Painting 16

CHAPTER III.

Italian Painting — Florentine or Tuscan School. Gothic Period, 1250–1400 22

CHAPTER IV.

Italian Painting — Florentine or Tuscan School. Early Renaissance Period, 1400–1500 34

CHAPTER V.

Italian Painting — Florentine School. High Renaissance Period, 1500–1600 48

CHAPTER VI.

PAGE
ITALIAN PAINTING — SIENNESE SCHOOL 62

CHAPTER VII.

ITALIAN PAINTING — ROMAN OR UMBRIAN SCHOOL . . 69

CHAPTER VIII.

ITALIAN PAINTING — PADUAN SCHOOL 80

CHAPTER IX.

ITALIAN PAINTING — VENETIAN SCHOOL. EARLY RENAISSANCE PERIOD, 1400–1500 84

CHAPTER X.

ITALIAN PAINTING — VENETIAN SCHOOL. HIGH RENAISSANCE PERIOD, 1500–1600 92

CHAPTER XI.

ITALIAN PAINTING — FERRARESE SCHOOL 105

CHAPTER XII.

ITALIAN PAINTING — LOMBARD SCHOOL 113

CHAPTER XIII.

ITALIAN PAINTING — BOLOGNESE SCHOOL. SCHOOL OF THE NATURALISTS 119

CHAPTER XIV.

FRENCH PAINTING — SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES 132

CHAPTER XV.

PAGE

FRENCH PAINTING — NINETEENTH CENTURY . . . 142

CHAPTER XVI.

SPANISH PAINTING 158

CHAPTER XVII.

FLEMISH PAINTING 169

CHAPTER XVIII.

DUTCH PAINTING 189

CHAPTER XIX.

GERMAN PAINTING 207

CHAPTER XX.

ENGLISH PAINTING 227

CHAPTER XXI.

AMERICAN PAINTING 241

CHAPTER XXII.

INTERESTING INFORMATION FOR STUDENTS OF PICTURES . 249

INDEX OF ARTISTS WITH PRONUNCIATION OF FOREIGN NAMES 263

LIST OF ILLUSTRATIONS.

Botticelli — Pallas leading Captive, Ignorance. Pitti Palace . *Frontispiece*

PAGE

1. Greek Painting — Muse Polymnia. Cortona . . . 11
2. Pompeian Fresco — Æneas Wounded. Naples . . . 13
3. Byzantine Magdalen. Academy, Florence 14
4. Mosaic. Sixth Century. San Vitale, Ravenna . . . 16
5. Giotto — Mourning over Dead Christ. Arena Chapel . 25
6. Fra Angelico — Annunciation. San Marco, Florence . . 31
7. Masaccio — St. Peter and St. John. Brancacci Chapel . 36
8. Botticelli — Madonna. Louvre 40
9. Leonardo da Vinci — Mona Lisa. Louvre 50
10. Leonardo da Vinci — Head of Christ. Brera Gallery . . 51
11. Fra Bartolommeo — Angel with Lute. Lucca . . . 53
12. Michael Angelo — Decorative Figure. Sistine Chapel . 57
13. Andrea del Sarto — St. John Baptist. Pitti, Florence . 59
14. Duccio — Madonna. Museum, Sienna 63
15. Il Sodoma — Adam and Eve. Museum, Sienna . . . 66
16. Melozzo da Forli — Angel. St. Peter's 70
17. Perugino — St. John. S. Maddalena de' Pazzi, Florence . 71
18. Raphael — Madonna di San Sisto. Dresden . . . 76
19. Giovanni Bellini — Dead Christ. Berlin Museum . . 88
20. Giorgione — The Concert. Pitti, Florence 93
21. Titian — Catherine Cornaro. Uffizi, Florence . . . 96
22. Tintoretto — Bacchus and Ariadne. Venice . . . 100
23. Correggio — Marriage of St. Catherine. Louvre . . 110
24. Luini — Marriage of St. Catherine. Poldi-Pezzoli, Milan . 116

PAGE

25. Francia — Madonna. Borghese, Rome 120
26. Guido Reni — Aurora. Rospigliosi, Rome 124
27. Salvator Rosa — Brigands. Academy of St. Luke, Rome . 130
28. David — Napoleon Crossing the Alps. Versailles . . 143
29. Delaroche — Children of Edward IV. Louvre . . . 147
30. Corot — The Willows 150
31. Millet — The Gleaners. Louvre 153
32. Meissonier — 1814 155
33. Velasquez — Æsop. Museum, Madrid. 161
34. Murillo — Madonna. Pitti, Florence 167
35. Hubert van Eyck — St. Cecilia. Berlin Museum . . 171
36. Hans Memling — Madonna. Darmstadt 174
37. Rubens — Holy Family. Pitti, Florence 181
38. Van Dyck — Children of Charles I. Dresden . . . 185
39. Rembrandt — Portrait. Old Pinacothek, Munich . . 192
40. Terburg — Lady Washing Hands. Dresden . . . 195
41. Van Mieris — Old People Eating. Uffizi, Florence . . 197
42. Meister Wilhelm — Madonna. Nuremberg . . . 208
43. Dürer — Portrait. Berlin Museum 210
44. Holbein — Portrait. Old Pinacothek, Munich . . . 219
45. Hofmann — Christ and Young Ruler. Dresden . . . 225
46. Reynolds — Duchess of Devonshire 229
47. Landseer — Waiting for the Countess 236
48. Burne-Jones — Night 239
49. Copley — Samuel Adams. Boston Museum . . . 242
50. Hunt — Boy Violinist 246
51. Sargent — Head of Hosea. Library, Boston . . . 247
52. Thayer — Caritas. Boston Museum 248

DEFINITIONS.

PAINTING is the art of representing objects on any surface by means of colors. We have no record of the beginning of this art. Its earliest remains are Egyptian, and of these the very earliest we know (those executed during the time of the Pharaohs, alluded to in the Bible) are by far the best, showing that then the art was already in its decline.

Haydon says in one of his lectures, and all must agree with him, that "the very first man born after the creation with such an intense susceptibility to the beauty of color as to be impelled to attempt its imitation, that man originated painting."

There have been in the history of this art five grand styles, or methods, of using color, viz., Tempera or Distemper, Encaustic Fresco, Oil, and Water-color.

In *Tempera* or *Distemper painting* the colors are mixed with some cohesive substance, such as egg, fig juice, glue, size, etc., which causes them to cling to the surface to which they are applied. This is the earliest style known.

In *Encaustic painting* the colors are mixed with wax. The term encaustic is strictly applicable only to painting which is executed or finished by the direct agency of heat; but it is also applied to modern methods, in which wax colors are dissolved in a volatile oil, and then used in the ordinary way. The true encaustic painting was largely employed by the early Greeks and Romans. These paintings occupy, in color and in general effect, a place midway between oil and fresco.

In *Fresco painting* the colors are mixed with water and lime, and are then applied to wet or dry plaster. When colors are applied to wet plaster, the process is called "buon fresco," or true fresco. Many of the grandest paintings in the world to-day

were executed in this style, as were most of the works of the early Italian masters. When the colors are applied to dry plaster, the process is called "fresco a secco," or dry fresco.

In *Oil painting* the colors are mixed with oils, together with some drying medium, and applied to wood, canvas, or any prepared surface.

In *Water-color painting* the colors are mixed simply with water and applied to a surface, usually a prepared paper.

Painting may be divided into eight especial branches, according to the subject of its representation, viz., *mythological*, *historical*, *portrait*, *ideal*, *landscape*, *marine*, *genre*, and *still-life*.

Mythological painting is the representation of subjects and scenes which are described in ancient mythology.

Historical painting is the representation of events of history with regard to time, place, and accessories[1]; at the same time allowing a proper exercise of the imagination.

Portrait painting is the representation of any human face or figure as it exists in nature.

Ideal painting is the representation of any face, figure, or scene, as it exists in the imagination of the artist.

Landscape painting is the representation of a landscape; that is, of such a portion of territory as the eye can comprehend in a single view, including the objects it contains.

Marine painting is the representation of some part of the ocean with its accessories.

Genre is the branch of painting that takes for its subjects scenes illustrating everyday life. Genre painting takes the place in art that the novel occupies in literature.

Still-life painting is the representation of objects which do not possess animal life, such as fruits, flowers, dead game, etc.

When less regard is given to subject, and the picture depends more for its value upon artistic flow and combination of lines and harmony of color, then it assumes more or less of the *decorative* quality.

Painting without subject or motive is *purely decorative*.

The term "school of painting" has various significations with

[1] See "Technical Terms Used in Painting," p. 257.

writers on art. In its general and widest sense it denotes all the painters of a given country, without reference to time or style; as the Italian School, or the French School.

In a more restricted sense it refers to the characteristic style that distinguishes the painters of a particular locality or period; in this sense it is used in the following pages.

In its most limited sense it signifies the distinctive style of a particular master; as School of Leonardo da Vinci, or School of Raphael.

The ancient painting of but three countries — Egypt, Greece, and Rome — is considered in this book.

Those who are especially interested in ancient art will find in larger works, notably those of Perrot and Chipiez, much of value regarding ancient Asiatic art, which is not of special service to the general student.

BIBLIOGRAPHY.

Books recommended should further study be desired:

GENERAL WORKS.

BRYAN. *Dictionary of Painters.*
LÜBKE. *History of Art* (edited by Clarence Cook).
REBER. *History of Ancient Art. History of Mediæval Art.*
VIARDOT. *History of Painters.*
WOLTMANN and WOERMANN. *History of Painting.*
WORNUM. *Epochs of Painting.*
MRS. CLEMENT. *Handbook of Legendary Art.*
MRS. JAMESON. *Legends of the Madonna*, etc.

ESPECIAL WORKS.

ANCIENT PAINTING.

PERROT and CHIPIEZ. *History of Art in Ancient Egypt. Art in Chaldea and Assyria. Art in Persia. Art in Greece.*
WILKINSON. *Ancient Egyptians.*

MODERN PAINTING.

Italian Painting.

CROWE and CAVALCASELLE. *New History of Painting in Italy.*
KÜGLER. *Italian Schools of Painting* (edited by Layard, latest edition).
LANZI. *History of Painting in Italy.*
LINDSAY. *History of Christian Art.*
MORELLI. *Critical Studies of Italian Painters.*
TAINE. *Italy, Rome and Naples. Italy, Florence and Venice.*
VASARI. *Lives of Painters* (edited by E. H. and E. W. Blashfield and A. A. Hopkins).
Biographies of various artists.

French Painting.

BLANC. *Histoire des Peintres français au XIX^me^ siècle.*
BROWNELL. *French Art.*
HAMERTON. *Contemporary French Painting.*
STRANAHAN. *History of French Painting.*
Biographies of various artists.

Spanish Painting.

FORD. *Handbook of Spain.*
HEAD. *History of Spanish and French Painting.*
STIRLING. *Annals of Spanish Artists.*
Biographies of various artists.

Flemish, Dutch, and German Painting.

CROWE and CAVALCASELLE. *Early Flemish Painters.*
FROMENTIN. *Old Masters of Belgium and Holland.*
KÜGLER. *German, Flemish, and Dutch Schools of Painting* (edited by J. A. Crowe).
VAN DYKE. *Old Dutch and Flemish Masters.*
Biographies of various artists.

British Painting.

COOK. *Art in England.*
CUNNINGHAM. *Lives of Most Eminent British Artists.*
REDGRAVE. *Dictionary of Artists of English School.*
RUSKIN. *Art in England.*
SCOTT. *British Landscape Painters.*
WAAGEN. *Works of Art and Artists in Great Britain.*
Biographies of various artists.

American Painting.

BENJAMIN. *Contemporary Art in America.*
CLEMENT and HUTTON. *Artists of the Nineteenth Century.*
CUMMINGS. *Annals of National Academy.*
LESTER. *Artists of America.*
SHELDON. *American Painters.*
Biographies of various artists.

PREFACE.

THE present universal interest in the subject of historic art and the indications that very soon it will hold equal importance in our school curriculums with those of general history and literature, are sufficient excuse for the making of a new book which treats of the world's painters and paintings.

It is hoped that the volume will be of especial usefulness to young students of the subject, to whom it has been carefully adapted, as well as to the general reader.

In it reference will be found to painters of greatest note in the history of art, a careful analysis of the characteristics of their work, and abundant and well-arranged information concerning their most noted pictures, — all in accordance with the decisions of the latest and most authoritative criticism. This latter feature will be found of unusual service to those who are preparing to visit the picture galleries of the Old World.

The significance of colors as used by the old masters and the emblems by which saints and other sacred personages, when found in an old picture, may be readily recognized, as well as the pronouncing vocabulary of artists' names, are useful features of the book.

It also contains a list of pictures which have grown familiar to the public through reproduction, together with names of their painters and the places where they are to be found.

DERISTHE L. HOYT.

NOVEMBER, 1898.

THE WORLD'S PAINTERS.

CHAPTER I.

ANCIENT PAINTING.

EGYPTIAN PAINTING.

THE beginning of Egyptian painting is unknown; its end was about 400 A.D. There are few known historical facts connected with painting in Egypt. Three classes of paintings have been discovered there, — those on the walls, those on the cases and cloths of mummies, and those on papyrus rolls. None of these can be called imitative, yet they are sufficiently so to be intelligible.

Painting in this country was practised under peculiar conditions: the profession was passed on from father to son by law; not love for the art, but heredity dictated who should be the painter or sculptor; and, as artists were forbidden by a jealous priesthood to introduce any change whatever into the practice of their art, it remained stationary from generation to generation. The principal subjects are Egyptian gods and religious rites connected with them, — wars, various domestic occupations, and burial ceremonials.

Striking characteristics of the painting of the Egyptians are the brightness and purity of the color. Six pigments seem to have been used, — white, black, red, blue, yellow,

and green; and these appear to have been applied without mixture, but sometimes to have been modified by white chalk.

The style of painting is tempera.[1] Different colors are used to represent different objects: men and women are painted red, the men being redder than the women; prisoners are painted yellow; water, blue; and birds, blue and green.

In drawing there is not the slightest indication of a knowledge of foreshortening[2] or perspective.[3] All the figures are drawn in profile without any distinction of light and shade, with the exception of a few small portraits on cedar or sycamore wood which have been found quite recently in mummy cases, and are probably portraits of the persons to whose mummies they were attached. These are generally full-faced and have a very slight relief, distinctly expressed by light and shade.

Egyptian painting can still be seen in temple ruins along the river Nile, especially at Abydos and Philæ; and good specimens of the mummy portraits are in the great Egyptian Museum at Gizeh, Egypt, and in the Egyptian departments of the various art museums of the world.

After the beginning of the reign of the Ptolemies (about 300 B.C.), Egyptian painting was influenced by Greek.

GREEK PAINTING.

Very few Greek paintings are in existence at the present day, yet the works of ancient writers contain abundant information on the subject.

Greek painting in its earliest stages was very crude and simple. At first it consisted merely in coloring statues and reliefs of wood and clay; next, in the decoration of vases; but from about 600–400 B.C. was a period of wonderful

[1] See "Definitions," p. xi.

[2] See "Technical Terms Used in Painting," p. 258.

[3] *Ibid.*, p. 259.

development of the art. During this time Greek artists mastered the subjects of foreshortening, perspective, chiaroscuro,[1] and anatomy, and produced pictures, some of which (if we credit the descriptions of Pliny) must have been rivals of the masterpieces of the modern schools.

Greek paintings were executed in tempera and encaustic.[2]

The following are among the most noted Greek painters mentioned in history.

Cimon of Cleonæ (600 B.C.) was the earliest Greek painter worthy of the name of artist. He was the inventor of foreshortening, and was the first to attempt oblique views of the human figure. He also first denoted muscular articulations, indicated the veins, and gave natural forms to draperies.

Polygnotus (about 480 B.C.) raised painting in Greece to the dignity of an independent art. He practised it with such a degree of excellence that it became the admiration of all Greece. De Pauw says: "As Homer was the founder of epic poetry, so was Polygnotus the founder of historic painting." He represented the battles of the Greeks, the taking of Troy, and the visit of Ulysses to Hades, in pictures crowded with figures. These, however, were merely colored outline sketches on a dark background, destitute of all roundness, entirely without perspective, and painted with four colors only. The composition[1] of these pictures would be considered barbarous at the present time; the various groups were not arranged according to any artistic or dramatic design, but simply in rows, one above another (there were three of these rows in each picture), yet the evident thought shown in the whole, the beauty, action, and expression of the figures aroused the admiration of all the critics of that time, and even of those of a much later age.

[1] See "Technical Terms Used in Painting," p. 257.

[2] See "Definitions," p. xi.

The first portrait on record by a known painter is that of Elpinice, the sister of a Greek named Cimon, which Polygnotus painted in the picture "The Rape of Cassandra" in the Ceramicus at Athens. That the works of Polygnotus were distinguished for character and expression is shown by the surname of Ethographos (painter of character), which was given to him by Aristotle.

Micon (about 475 B.C.) of Athens won a high distinction by his painting of horses. He was one of the painters employed to record the victories of the Athenians on the walls of some of the principal temples of Athens.

In the Temple of Theseus he painted the "Battle of the Amazons[1] with the Athenians under Theseus" and, opposite this picture, the "Battle of the Centaurs[2] and the Lapithæ."[3] The horses in these pictures are particularly praised by Pausanias. We read that an eminent judge of horses once found fault with Micon because he painted eyelashes to their under eyelids, which horses do not have. Wornum says: "It speaks rather in favor of the painting than otherwise that so experienced a critic could detect only so slight a fault." We know that the representations of these animals by Micon must have been good, for they were produced at the same time as those celebrated ones which were executed on the frieze[4] of the Parthenon under the direction of Phidias,[5] and yet were distinguished for their excellence. Micon's method of painting is spoken of by Varro as being crude and unfinished when compared with the works of Apelles and other later Greek artists.

[1] A fabulous race of female warriors who founded an empire on the shore of the Euxine. [2] Fabulous beings, half man and half horse.

[3] A people spoken of in fabulous Grecian history, descended from Lapithes, son of Apollo.

[4] The flat face above the columns of a building, which is so often decorated with sculptures.

[5] One of the most noted Greek sculptors.

Apollodorus (about 450 B.C.) of Athens, also noted as a sculptor, was the first great master of light and shade. A certain Dionysius of Colophon, who lived and painted just before Apollodorus, had studied chiaroscuro and had made a gradation of light and shade in his works ; but Apollodorus was the first to attain an imitation of the various effects of light and shade upon color that are always to be seen in nature. He received from his contemporaries the name of "the shadower," or "the painter of shadows." He also gave a more picturesque arrangement to his figures than had been done before. Plutarch mentions Apollodorus and says that he was in the habit of writing upon his works : "It is easier to find fault than to imitate." Pliny says that he was "the first artist whose pictures riveted the eye." He also calls him "the first luminary in art," but mentions only two of his pictures, — a "Priest in the Act of Devotion" and "Ajax Wrecked," the latter of which, in Pliny's time, was at Perganum.

Zeuxis (about 400 B.C.) of Heraclea combined a fine representation of form with a high degree of technical excellence. His pictures must have been marked by a thoroughly good general effect, for it is said that Apollodorus once complained that Zeuxis had robbed him of his art.

He was distinguished for his original choice of subjects. Other artists had represented chiefly gods, heroes, and battles; Zeuxis selected things hitherto unattempted, and is said to have succeeded admirably in giving expression to situations full of meaning and vivacity. His most noted picture was "Helen of Croton," which was painted from five of the most noble and beautiful maidens of that place.

Zeuxis is said to have been very proud of his reputation and wealth, and to have worn a shawl or mantle into whose border was woven his name in letters of gold.

Parrhasius (about 400 B.C.) of Ephesus was a rival of Zeuxis, and was remarkable both for invention and execution. He gave especial beauty to the contours of his figures, and excelled in the drawing of hands and feet. According to Pliny, he was the first to apply the law of proportion to the painting of figures. He gave refinement to the expression of the face, elegance to the hair, and a winning charm to the mouth. He was a very vain man, terming himself on his pictures "the elegant" and "prince of painters." Pliny calls him "the most insolent and arrogant of artists." There are several stories told about illusive[1] pictures painted by Zeuxis and Parrhasius which are a proof to us that the Greeks at this time possessed perfect materials with which to work, and that they must have displayed much finish of detail. One is as follows: A contest had been fixed upon that was to decide which of these two rival painters was the greater. On the appointed day very many friends of both Zeuxis and Parrhasius were gathered together. Zeuxis brought a painting of fruit; Parrhasius, a picture covered by a veil. So perfectly was the fruit represented that, when the painting had been placed in a conspicuous position, birds flew down and pecked at it. In proud triumph, amid the acclamations of his friends, Zeuxis turned to Parrhasius, bidding him now remove the veil from his picture that his work might be seen. Whereupon Parrhasius claimed the award, saying *the veil was the picture;* and surely he was the greater artist, since Zeuxis had deceived the birds only, while he had deceived Zeuxis himself. One of Parrhasius' most noted works was a "Theseus," which was afterwards in the Capitol at Rome.

Timanthes (about 400 B.C.) of Cythnos was also a contemporary and rival of Parrhasius, and was distinguished for originality of invention and expression. Pliny says of

[1] Intended to deceive the eye.

him that, though his execution was always excellent, it was invariably surpassed by his conception, and mentions, as an instance, a picture of a sleeping Cyclops,[1] which was painted upon a small panel; but the artist had ingeniously conveyed an adequate idea of the giant's huge form by painting a group of little satyrs[2] measuring his thumb with a thyrsus.[3] Only four pictures of Timanthes are mentioned by ancient writers, but more, probably, has been written both by ancient and modern writers about one of these four pictures than about any other ancient work of art. This is the "Sacrifice of Iphigenia," in which was contained the figure of Agamemnon, whose face was concealed within his mantle. All ancient writers, including Cicero and Quintilian, who have described the picture, have approved of this artifice of the painter for hinting at an anguish so deep that it could not be portrayed; but some modern critics, notably Falconet and Sir Joshua Reynolds, have condemned it, saying that it was simply a trick, and only betrayed the artist's lack of power to express such emotion. Fuseli, on the other hand, upholds Timanthes.

Apelles (350 B.C.) of Cos brought Greek art to its highest perfection. In him grace of conception and refinement of taste went hand in hand with almost perfect execution. Lübke says that "he seems, like an antique Raphael, to have lent to his works a finished charm and that delicate spirit of beauty which can arise only from a combination of exquisitely yielding forms with a subtle fusion of tints and a noble, full-souled conception." The majority of the works of Apelles seem to have been portraits, or of a portrait character.

[1] A fabulous race of giants inhabiting Sicily, who had but one eye each, and that in the middle of the forehead.

[2] A sylvan or rustic deity, half man and half goat.

[3] A staff entwined with ivy or grapevine, which was an emblem of the satyrs.

Several anecdotes are told of Apelles which are of especial interest; one is of the celebrated "contest of lines" which has been so variously explained for ages. The following is Pliny's account: "Apelles, upon his arrival at Rhodes, immediately sought out the studio of Protogenes, who happened to be away from home, but an old woman was in attendance taking charge of a large panel, which was standing ready prepared upon an easel. When the old woman inquired what name she should give to her master upon his return, Apelles answered by taking a pencil (or brush) wet with color and drawing a line (*linea*) on the panel, saying simply, 'This.' When her master returned, the old woman pointed out what had happened, and Protogenes, when he saw the panel, cried out instantly, 'Apelles has been here, for that is the work of no other hand'; and he took a pencil and with another color drew upon the same line or panel (*in illa ipsa*) a still finer line, and going away gave orders to the old woman that when Apelles returned she was to show him 'that,' and tell him it was whom he sought. Apelles returned, and, blushing to see himself surpassed, drew a third line between or upon those two in a third color, and attained the summit of subtilty, leaving no possibility of being surpassed. When Protogenes returned a second time, he acknowledged himself vanquished and immediately sought out Apelles." Pliny goes on to say that this panel was handed down to posterity as a wonder.

The controversy regarding the story has been as to the proper translation of the word *linea*, — whether it means simply a line or a sketch.

The character of Apelles is shown in a noble light by his conduct towards Protogenes, who was not appreciated by the Rhodians, among whom he lived. Apelles, finding that he had many pictures that he could not sell, offered to purchase them at his own price, but Protogenes fixed so

low a sum that Apelles finally told him that he would give fifty talents for the whole, and allowed it to be reported at Rhodes that he intended to sell them as his own work. This caused the Rhodians to see the great merit of their own painter, and they made haste to secure the pictures for themselves at the same great price that Apelles had named.

The common old proverb, "Let the cobbler stick to his last," originated, it is said, with this artist. It was the custom of Greek artists to exhibit their pictures to public view in the front or porches of their houses. A certain cobbler ventured to find fault with the sandal on the foot of one of Apelles' figures thus exposed. When he saw this fault corrected on the following day, he was bold enough to criticise the leg, when Apelles came out and indignantly exclaimed, "*Ne sutor supra crepidam!*" ("Let the cobbler stick to his last!").

Apelles was noted among his contemporaries for his industry, his motto being *Nulla dies sine linea* (No day without a line). His masterpiece was considered to be "Venus Rising from the Waters." This picture was painted for the people of Cos, and was placed in the temple of Æsculapius on that island, and remained there until it was removed by Augustus, who took it in the place of one hundred talents tribute and dedicated it in the temple of Julius Cæsar at Rome. The beautiful goddess was here represented as shaking the water from her long hair, and the sparkling shower was her only veil. The picture received some injury on the voyage, and was in such a decayed state in the time of Emperor Nero that he removed it from the temple of Julius Cæsar, substituting a copy of it by Dorotheus; what afterward became of it is unknown.

Protogenes (about 350 B.C.) of Rhodes was the most noted of the contemporaries of Apelles, from whom he won most hearty admiration. Indeed, Apelles said that Protogenes

equalled him in all respects save in knowing when to leave off. Protogenes was a famous animal painter. It is written of him that, in a picture of a reposing satyr with a flute in his hand, he introduced a quail so exquisitely painted in every detail that it took the attention from the rest of the picture and therefore he effaced it.

His most celebrated picture was "Jalysus and his Dog," on which he is said to have painted seven years. Foam was represented at the mouth of the dog, and it is said to have been accomplished by Protogenes by the throwing of his sponge at the picture of the dog's head in a fit of ill-humor, after he had tried over and over again in vain to produce the desired effect. This picture was preserved in a certain part of the city of Rhodes, and was the means of saving it, for Demetrius, when he besieged the city 304 B.C., respected that part lest the picture should be destroyed. Afterward it was taken to Rome and placed in the Temple of Peace, and finally was burned in the fire that consumed this temple.

About 220 B.C. lived **Antiphilus,** who was the cause of a celebrated picture painted by **Apelles of Ephesus** (about 220 B.C.), which is described by Lucian, and has furnished a theme for several modern painters. Antiphilus, influenced by jealousy, accused Apelles, who was then residing in the court of Ptolemy Philopator, of being connected with the conspiracy of Theodotus, governor of Cœle-Syria.

At first Ptolemy listened to the calumny with some credence, but on the innocence of Apelles being proved, presented him with one hundred talents and condemned Antiphilus to be his slave. Apelles, evidently not satisfied with the attempted reparation, returned to Ephesus and painted his picture of "Calumny." Lucian, who saw it, thus describes it: "On the right hand was the sitting figure of a man, with ears very like those of Midas, holding out

his hand to Calumny, yet at a distance, who was approaching him. Near him, on each side, stood a female figure representing Suspicion and Ignorance. Calumny was represented as a beautiful maid, but with a most malicious expression. In her left hand she bore a burning torch, while with her right hand she was dragging along a young man by the hair, who was extending both his hands towards heaven; she was preceded by Envy, as an emaciated man, and followed by two females representing Deceit and Artifice. In the background was Repentance, weeping, and Truth approaching her."

GREEK PAINTING. MUSE POLYMNIA. CORTONA MUSEUM.

Very soon after this time great political revolutions began to convulse Greece, and the agitation of wars and politics retarded the exercise of the fine arts. Her public buildings were already filled to overflowing with art works (if we may credit historians), and therefore the public demand grew less. Inferior styles of art were developed which characterized this period of decline. Thus, there were painters of *genre*,[1] of barbers' shops, cobblers' stalls, etc. Painting began also to be applied to the ordinary decoration of furniture. A debasement of taste became general, and the decline and death of Greek art was inevitable.

[1] See "Definitions," p. xii.

Examples of ancient Greek painting may be seen to-day in the Museum of Naples, where have been collected quite a number of fragmentary specimens (chiefly from **Pæstum**), some of which possess great beauty and depth of expression. One fine example is in the Museum of Cortona, Italy. This represents the Muse Polymnia as a young girl holding a lyre.

In the library of the Vatican, Rome, is a very interesting ancient painting called "Nozze Aldobrandini," or the "Aldobrandini Nuptials." This was discovered on a ruined wall near the Arch of Gallienus on the Esquiline, Rome, and was sawed from the wall for Cardinal Aldobrandini, who placed it in his home; hence its name.

It is a composition of ten figures clothed in Greek drapery, and evidently represents a Greek marriage ceremony. The painting is very broad and decorative, and is thought by connoisseurs to be probably some skilful decorator's version of a celebrated easel picture, possibly a "Marriage" by Echion, a Greek, who is mentioned by Cicero and Pliny as a famous painter. Pliny speaks of this picture as representing "a bride remarkable for her expression of modesty."

ROMAN PAINTING.

The fine arts were transmitted to the Romans by the Greeks, but only in a debased form.

Ancient Rome was more distinguished for her collections of paintings than for her artists, these collections having been supplied from the rich treasures of Greece. Painting, however, in its decorative[1] form was practised by the Romans as early as 300 B.C. Pliny tells us that the head of the noble family of the Fabii acquired his surname of *Pictor* from his skill in the art, and that he decorated the

[1] See "Definitions," p. xii.

Temple of Salus. The poet Pacuvius also was an artist. "Afterwards," says Pliny, "the art was not practised by 'polite hands' (*honestis manibus*) among the Romans, except,

POMPEIAN FRESCO. ÆNEAS WOUNDED. MUSEUM, NAPLES.

perhaps, in the case of Turpilius, an amateur of his own time, who executed some good pictures at Verona."

At the end of the Republic, Rome was said to be full of artists, but all, or nearly all, were inferior portrait painters

or decorators. At length, on account of the common conventional decorative character the art had assumed, it was left to be practised almost wholly by slaves, and the painter ranked according to the *quantity* of work he could produce in a day. In the time of Vespasian, just after the beginning of the Christian era, Pliny regarded painting as a perishing art, used only to minister to luxury or vanity.

BYZANTINE MAGDALEN. ACADEMY, FLORENCE.

The remains of the paintings of Pompeii and Herculaneum enable the world now to judge of the character of the ordinary decorative work of these Roman painters. These may be seen in large numbers at the Museum of Naples. They are wall paintings and represent dancing girls, Grecian and Roman myths, fantastic animals, and genre sketches mingled with many low and even vulgar designs. The coloring is very rich, composed of brilliant

reds and blues and soft yellows. The peculiar red used is known to-day by the name of "Pompeian red." The intensity of the colors employed was probably due to the small amount of light allowed in the apartments.

Ancient art, as distinguished by any especial characteristics, ceased about the close of the third century of the Christian era. From the third to the thirteenth century were the so-called "Dark Ages," during which time nearly all the treasures of ancient art were lost to the world. War, pillage, and the fanatic fury of the Iconoclasts, or Image-breakers, were the direct causes of this calamity. Constantinople, during the Middle Ages, became the capital of the arts. Here was practised the Greek Byzantine painting which spread into Italy — a style wholly destitute of worth or beauty, and which, from having been perpetuated only by conventional copies, had become wholly debased and pitifully lifeless. Examples of this kind of painting may be seen in almost all the largest European art galleries to-day. A notable one is in the Academy of Fine Arts, Florence — a Magdalen with wooden-jointed body, with emaciated, elongated limbs and helpless hanging hands and feet, no part of whose body seems to belong to any other; the eyes are round, staring, perfectly expressionless. It is painted in tempera, with greenish and brownish colors, upon a flat, gold background.

CHAPTER II.

BEGINNINGS OF MODERN PAINTING.

EARLY CHRISTIAN PAINTING.

EXAMPLES of the earliest Christian painting executed during this period may still be seen in the Catacombs of Rome. Those executed first are simply symbolic, as the monogram of Christ, fish, loaves of bread, the vine, etc. ; then figures

MOSAIC. SIXTH CENTURY. SAVIOUR WITH ANGELS AND SAINTS. SAN VITALE, RAVENNA.

of saints and of Christ appear, and afterward the representation of Bible scenes. All are very simple in composition and crude in technique.

The most important examples of early Christian painting (for they must have been wrought from paintings) are the

mosaics of the fourth, fifth, sixth, seventh, eighth, and ninth centuries found in the early Christian churches of Rome and other Italian cities, especially of Ravenna, also in churches of Constantinople. These form an important link between ancient and modern painting, as do also the manuscript illuminations which are chiefly the work of monks and were wrought in monasteries. These are now treasured in art museums and libraries, some of the most valuable being in the Vatican, Rome.

REVIVAL OF THE ART.

In the latter part of the thirteenth century began the great revival of art, in which modern Italian painting took precedence.

The causes of this wonderful revival are not very obvious. Probably it was due to the combination of many influences. Certain it is that from the thirteenth to the fifteenth century there occurred a series of great events which awoke new life everywhere, both in individual nations and gradually throughout the Christian world. The discovery of gunpowder, by rendering strongholds of tyrants untenable, put an end to much warfare and plunder and promoted peace, which, by giving leisure for thought, is a foster-mother to civilization and culture. The supreme authority of the church began to grow less; science, literature, and philosophy began to engage the attention of men. Dante, Petrarch, and Boccaccio lived and thought and wrote. The fall of Constantinople into the power of the Turkish empire turned westward a stream of Greek influence, and, lastly, the invention of printing bore from one nation to another thought and knowledge, which evoked emulation. Art felt the awakening; the demand for painting grew steadily, and as people thought and studied they felt the restrictions, the sad limitations of the work that

was being produced. They could see the untruthfulness to nature, the lack of life and expression in the Byzantine representations, and, in response to the demand, better paintings began to be produced.

EVOLUTION OF ITALIAN PAINTING.

The growth of painting in Italy is more truly an evolution than in any other country.

It began in the first slight endeavor to improve Greek Byzantine painting; by the turning of a head, by the change from round, staring eyes to narrow, faintly expressive ones, by a little modification of drapery, by more truth in color, etc. Any change, however slight, gave evidence of life and beginning growth.

The earliest period, from about 1250 to 1400, is called the *Gothic period;* that from about 1400 to 1500, the *Early Renaissance;* that from about 1500 to 1600, the *High Renaissance;* and after that, the *Decadence.*

Italian painting during the *Gothic period* was wholly in the service of the church, and by far the greater part of existing examples are frescoes on the walls of churches. Everything was painted in fresco[1] or in tempera. The subjects are Bible scenes, and although occasionally a portrait was painted, yet it was always as a part of some religious picture. Everything at first was strongly Byzantine in character, but a steady growth toward the study of nature is seen during this period.

The *Early Renaissance* witnessed a new impulse of growth. Artists began to study nature and antique works of art. The human figure with all its vitality engaged their attention. The field of art visibly broadened. Although a large proportion of painting was still devoted to the church, some

[1] See "Definitions," p. xi.

of it was secular. The subjects were Bible scenes, nature, the antique, history, portraits, and mythology. Fresco and tempera were the mediums used during the former half of this period; oil painting was gradually introduced during the latter half.

The *High Renaissance* was the period which carried on to perfection all that which had hitherto been attempted. In it every law underlying pictorial representation had been mastered; drawing, composition, color, all were perfect when rendered by the hands of the greatest masters of this period. The whole world of nature, of mythology, of imagination, of history, and of religion afforded subjects. Oil painting was practised generally.

During the period of *Decadence*, the high motives[1] which had actuated Italian artists hitherto grew less powerful. There seemed to be no greater heights to climb. Religion had lost its supremacy. There was less intellectual activity, less desire for study and noble endeavor. Art had begun to be practised for art's sake only, and nothing but degeneracy was possible.

CHIEF ITALIAN SCHOOLS. The chief Italian Schools of Painting are *Florentine* (or *Tuscan*), *Siennese*, *Roman* (or *Umbrian*), *Paduan*, *Venetian*, *Ferrarese*, *Lombard*, *Bolognese*, and *School of the Naturalists*.

List of most important Italian painters, grouped according to the periods to which they belong.

GOTHIC PERIOD (about 1250–1400).

FLORENTINE (OR TUSCAN) SCHOOL. *Cimabue*, *Giotto*, *Taddeo Gaddi*, *Andrea da Firenze*, *Orcagna*, *Spinello Aretino*, *Fra Angelico*, *Andrea del Castagno*, *Uccello*, *Domenico Veneziano*.

SIENNESE SCHOOL. *Guido da Sienna*, *Duccio*, *Simone Martini*, *Lippo Memmi*, *Lorenzetti Brothers*.

[1] See "Technical Terms Used in Painting," p. 258.

EARLY RENAISSANCE PERIOD (about 1400–1500).

FLORENTINE (OR TUSCAN) SCHOOL. *Masolino, Masaccio, Benozzo Gozzoli, Fra Filippo Lippi, Sandro Botticelli, Ghirlandjo, Filippino Lippi, Cosimo Roselli, Piero di Cosimo, Pollajuoli Brothers, Luca Signorelli, Andrea Verrocchio, Lorenzi di Credi.*

ROMAN (OR UMBRIAN) SCHOOL. *Gentile da Fabriano, Pietro della Francesca, Melozzo da Forli, Perugino, Pinturricchio, Lo Spagna.*

PADUAN SCHOOL. *Francesco Squarcione, Andrea Mantegna, Bartolommeo Montagna.*

VENETIAN SCHOOL. *Vivarini Brothers, Carlo Crivelli, Jacopo Bellini, Gentile and Giovanni Bellini, Antonella da Messina, Vittore Carpaccio, Cima da Conegliano, Alvise Vivarini.*

FERRARESE SCHOOL. *Cosimo Tura, Francesco Cossa, Lorenzo Costa, Francesco Bianchi.*

LOMBARD SCHOOL. *Vincenzo Foppa, Bramantino, Borgognone.*

BOLOGNESE SCHOOL. *Francia.*

HIGH RENAISSANCE PERIOD (about 1500–1600).

FLORENTINE (OR TUSCAN) SCHOOL. *Leonardo da Vinci, Fra Bartolommeo, Albertinelli, Michael Angelo, Daniele da Volterra, Andrea del Sarto.*

SIENNESE SCHOOL. *Il Sodoma.*

ROMAN (OR UMBRIAN) SCHOOL. *Raphael, Giulio Romano.*

VENETIAN SCHOOL. *Giorgione, Sebastian del Piombo, Titian, Palma Vecchio, Lorenzo Lotto, Tintoretto, Paul Veronese.*

FERRARESE SCHOOL. *Dosso Dossi, Garofalo, Correggio, Parmigiano.*

LOMBARD SCHOOL. *Andrea Solario, Bernardino Luini, Gaudenzio Ferrari.*

BOLOGNESE SCHOOL. *Timoteo Viti.*

DECADENCE PERIOD (about 1600 ——).

VENETIAN SCHOOL. *Jacopo Palma* (*Il Giovine*), *Gian Battista Tiepolo*, *Pietro Longhi.*

BOLOGNESE SCHOOL. *The Carracci*, *Domenichino*, *Guido Reni*, *Francesco Albani*, *Guercino*, *Cristofano Allori*, *Carlo Dolci*, *Lanfranco*, *Schedone.*

SCHOOL OF THE NATURALISTS. *Caravaggio*, *Lo Spagnoletto*, *Salvator Rosa.*

CHAPTER III.

ITALIAN PAINTING.

FLORENTINE OR TUSCAN SCHOOL.

GOTHIC PERIOD, 1250–1400.

THIS school, whose centre was the city of Florence, is the first that won distinction, and is, perhaps, most important in Italian painting.

Characteristics. — Early subjects, wholly religious; later, classic themes were introduced; expressive, idealistic, and severe; great attention paid to the human figure, in which it excelled after the beginning of the fifteenth century; drawing and composition more important than color, which is cool and simple.

Cimabue (1240–1302), born in Florence, is the first painter who won fame by decidedly improving the Byzantine style, although **Margaritone** (1216– about 1290), of Arezzo, whose work may be seen in Santa Croce, Florence, and National Gallery, London, gave a faint expression to the Byzantine forms he so faithfully copied.

Cimabue was of noble birth and was a friend of Dante, whom legend declares to have been at one time his pupil. He was an ambitious man, a believer in himself, and scornful of others' criticism; hence was fitted to take his place as a pioneer, and was able to make his work of worth to mankind.

His style of drawing and painting is very like that of his

predecessors. His pictures are Byzantine in character, thoroughly stiff in composition, painted on flat gold backgrounds. The high lights and drapery folds are indicated by gold. There is little knowledge of foreshortening or anatomy shown. The figures are destitute of proper proportions, and the hands and feet impossible. There is, however, a certain life infused into his work — an expression, a feeling after the truths of nature, that had been wholly wanting for centuries.

He gave a slight turn to the head, avoided the round, staring eyes, but went to the other extreme by making them very long and narrow, and gave a faint expression to his faces.

He also changed somewhat the old stereotyped system of color, and gave more warmth to the flesh tints.

The Florentine people received his pictures with great joy. One of them, a "Madonna and Christ-Child," was borne from his studio without the city, through the streets of Florence, by a festive procession, with music and banners, and placed in the Rucellai Chapel of Santa Maria Novella, where it still remains. It is painted on a wooden panel in tempera. Existing works by Cimabue are rare. These are :

"Madonna and Child." Santa Maria Novella, Florence.
"Madonna and Child." Academy, Florence.
"Madonna and Child." Louvre, Paris.
Frescoes representing scripture scenes. Church of St. Francis, Assisi (doubtful).
"Madonna and Child." National Gallery, London (doubtful).

Giotto di Bondone (1276–1336), born in Vespignano, a few miles from Florence, is the greatest name in early Italian art, and, because of his influence, must be ranked high among the painters of all ages.

He was a *protégé* and pupil of Cimabue. The story of their meeting is interesting: Giotto, a shepherd boy, while tending his father's sheep, often amused himself by drawing them on the ground with a pointed stone. One day he was surprised in this act by Cimabue, who, attracted by the boy, asked him to go to the city and live with him. Thus Giotto's art life began.

The advance which Giotto wrought in painting may be explained by the fact that he was gifted with a love for the art of representation, with a keenness of observation, and with a bold disregard of traditions that enabled him to develop rapidly the spirit of change and growth in art that had already begun. He was a personal friend of Dante, and such an intimacy must have strengthened his conceptions of spiritual truths. His life was crowded with work. We read that he gathered about himself a large number of pupils, or followers, and journeyed into many of the Italian cities, leaving in each some pictures to tell of his visit.

Few other painters have exerted so great an influence as did Giotto. So far beyond all others of his time was he, that no real advance on his work was made for almost a hundred years after he lived.

Characteristics.— In studying Giotto's works we are at first struck by his originality of invention. He attempted many representations of scriptural scenes and occurrences in the lives of saints, that had never before been thought of, while those that had before been pictured he treated in a wholly new manner. He seems to have always shunned the old spirit of imitation.

He possessed a strong feeling for the dramatic, and employed many people to illustrate his story, introducing shepherds, servants, and even domestic animals. He linked the two interests, human and divine, by thus introducing common, everyday incidents into his pictures, and, there-

fore, he spoke to the hearts of the people who had before seen only the dreary monastic representations of the preceding centuries. He wrought a wonderful change in composition. Before him figures had been put in rows one above

GIOTTO. PIETÀ, OR MOURNING OVER THE DEAD CHRIST. ARENA CHAPEL, PADUA.

another, with little thought of connection between them. Giotto placed them in groups.

He drew his figures with a somewhat flexible movement, and introduced simple draperies falling in straight folds from the shoulders to or below the feet. His bodies are short and sturdy, his eyes are long and narrow (though much less so than those by Cimabue), and placed rather close together, and his chins are rounded and massive. His faces

express fleeting emotions, that is, they smile and grieve, look angry or loving. He never arrived at beauty, but only at the expression of some feeling.

He abandoned the Byzantine manner of painting on a hard gold background, with colors thick and heavy, without any attempt at harmony or truth. He studied nature, and so we find his pictured people out in the open air, under the blue sky, with rocks and trees and grass about them, and dressed in fresh bright colors.

His technical representation, of course, falls far short of his design, because the laws of perspective, foreshortening, etc., were all unknown.

He could not draw his figures properly, and used often to put shoes and long draperies on his men and women rather than attempt to draw their feet, and could never make his figures look flat when he represented them as lying down.

His landscapes also were nothing but most imperfect and crude suggestions of the truth, but these are little things compared with the spirit and invention of his pictures and the changes he wrought.

Most of his painting is in fresco.

Most important works:

FRESCOES. "Meeting of St. Joachim and St. Anna," "Birth of the Virgin." Cloisters of Santa Maria Novella, Florence.

Series of frescoes illustrating scenes in Life of St. Francis of Assisi. Bardi Chapel, Santa Croce, Florence.

Series of frescoes illustrating Lives of St. John the Baptist and St. John the Evangelist. Peruzzi Chapel, Santa Croce, Florence.

These two series in Santa Croce were covered by white-wash about a century after Giotto's death, and were not completely uncovered until 1863. The result of giving them

back to the world of art has been to awaken a great enthusiasm with regard to Giotto and his work.

Series of about forty frescoes illustrating scenes in Lives of our Saviour, the Virgin Mary, and St. Anna. Arena Chapel, Padua.
FRESCOES. Church of St. Francis, Assisi.

Recent criticism has cast much doubt on the authorship of the injured frescoes in the Chapel of the Bargello, Florence, which were formerly attributed to Giotto. Here is the celebrated portrait of Dante walking in Paradise, so often reproduced.

These were probably painted by one of Giotto's pupils after the master's death.

Taddeo Gaddi (1300– about 1366) is the most important of Giotto's pupils. He imitated Giotto very closely, though he never equalled him. Indeed, the great number of Giotto's pupils were always behind their master in the best qualities of his art.

Gaddi's early work is his best, showing how much he owed to the direct influence of Giotto.

He differed from his master in the length and attenuation that he often gave to the limbs of his figures, while the hands and feet are short and coarse.

Some of his best work shows a fine feeling.

Many frescoes formerly attributed to this artist are now lost. Existing works are:

Frescoes illustrating scenes in the Life of the Virgin Mary. Baroncelli Chapel, Santa Croce, Florence.

Frescoes illustrating scenes in the Life of Christ. Spanish chapel, Santa Maria Novella, Florence. These have been attributed without question, until very recently, to Gaddi. At present critics are divided in opinion; some still claim them to be his, while others think they were designed [1] by him but painted by an inferior artist.

[1] See "Technical Terms Used in Painting," p. 257.

Agnolo Gaddi (about 1333– about 1396), son of Taddeo Gaddi, painted frescoes similar in character to those by his father.

Examples of frescoes are in the choir of Santa Croce, Florence; some panel pictures in tempera are in Florence Academy.

Andrea da Firenze (dates of life unknown; was working 1377) is another of Giotto's followers whose work resembles that of Taddeo Gaddi.

Modern critics attribute to this painter important frescoes in the Spanish chapel, Santa Maria Novella, Florence, which hitherto have been ascribed to Simone Martini.

It has been learned, by a recently discovered receipt of payment dated 1377, that this artist also painted the upper series of frescoes illustrating scenes in the life of San Ranieri in the Campo Santo of Pisa. These have also hitherto been ascribed to Simone Martini.

Orcagna (Andrea di Cione: exact dates of life unknown; was painting probably from 1340–1375) was painter, sculptor, and architect. He is distinguished as being one of the most noted of the immediate successors of Giotto. It is, however, believed that he never knew that master personally.

In composition he advanced beyond Giotto.

His figures show a greater sense of beauty and proportion. His color was rendered softer and more harmonious by his study of the Siennese masters (Chap. VI), from whom also he learned to engraft a tenderness of expression upon the stern simplicity of the Giottesque School.

His paintings are among the masterpieces of the fourteenth century. These are:

A fine altar-piece and large frescoes representing the "Last Judgment" and "Paradise" (accounted his best work). Strozzi Chapel, Santa Maria Novella, Florence.

"San Zenobio Enthroned." Cathedral, Florence.

FRESCOES. Medici Chapel, Santa Croce, Florence.
"Coronation of the Virgin" (from Church San Piero Maggiore, Florence). National Gallery, London.

In the Campo Santo of Pisa are two very notable frescoes, "The Last Judgment" and "Triumph of Death," which, on authority of Vasari, have for centuries been ascribed to Orcagna. Recent criticism has determined that the old historian was mistaken, but authorities differ regarding the authorship of the pictures. Crowe and Cavalcaselle advance the opinion that they were painted by the Lorenzetti brothers, Sienna (Siennese School), while Milanesi thinks they are the work of one Bernardo Daddi, a Florentine. Probably the question will never be satisfactorily settled.

Spinello Aretino (about 1333–1410), born in Arezzo, is the last great painter of the Giottesque School.

His painting, like that of Orcagna, shows both Florentine and Siennese influence.

Most important works :

Series of frescoes illustrating scenes in Life of St. Benedict. Sacristy of San Miniato, Florence.
Frescoes illustrating Lives of St. Efeso and St. Potito. Campo Santo, Pisa.
FRESCOES. Palazzo Pubblico, Sienna.
Fragments of fresco (from S. Maria degli Angeli, Arezzo). National Gallery, London.

Don Lorenzo Monaco (about 1370–1422), born in Sienna, was a monk and belonged to the monastery called *degli Angioli*, in Florence.

He united with the realism of the school of Giotto much of the idealism and religious fervor of expression for which Fra Angelico (his contemporary) is noted.

His execution is very tender and careful ; his color pure and harmonious.

He occasionally attempted to paint nude figures, and these are, of course, very unlifelike.

He improved upon the landscape backgrounds of his predecessors, for some of his show a close study of natural detail.

Only a few of his pictures remain :

"Coronation of the Virgin." Hall of Lorenzo Monaco, Uffizi Gallery, Florence. This picture contains more than a hundred figures.

"Virgin and Child with Saints," "Adoration of the Kings." Uffizi Gallery, Florence.

"Annunciation." Florence Academy.

Fra Angelico (Giovanni Guido, 1387–1455), often called *Il Beato* (The Blessed) by the Italians, was for about thirty years a monk in the monastery of San Marco, Florence. He took little heed of the growth of art about him and clung to the quaint stiffness of the preceding century, but he infused into the old method of expression a peculiar beauty from his own nature. His name owes its high rank among the painters of his time to the religious sentiment of his work. It is this that earned for him the name of *Angelico.* He began all his painting with prayer, and then, believing that everything he accomplished was the direct result of divine inspiration, would not suffer himself to make any alterations.

Characteristics. — His most frequent subjects represent the lowliness of soul of God's servants and the devout beauty of angels. He was behind Giotto in composition, in force of expression, and in chiaroscuro. He excelled him in tenderness of expression.

This expression is centered in his faces, which possess a rapt beauty that is distinctively characteristic of the artist.

His figures are peculiarly quiet; many have passive, folded hands. The motion of his angels, dancing in Paradise, is a most gentle motion, which in no wise disturbs the draperies.

His execution is elaborate, sometimes almost miniature-

FRA ANGELICO. ANNUNCIATION. MUSEUM, SAN MARCO, FLORENCE.

like in delicacy. His coloring is most pure and simple and has been little affected by time.

He could in no wise picture evil; when he attempted to do so, as in his evil spirits in "Last Judgment," the result is comical. His latest works in Orvieto and Rome show the influence of the dawning Renaissance in a better drawing of the figure.

Most important works:

FRESCOES. San Marco, Florence. This monastery is now simply a museum of Fra Angelico's works. Each of the

nearly forty cells, formerly occupied by monks contains a fresco painted by him, while others are on the walls of corridors and various apartments.

"Last Judgment." Florence Academy.

"Coronation of the Virgin," "Madonna and Child." Uffizi Gallery, Florence. On the wide, flat, gold frame surrounding the latter picture are the twelve angels with musical instruments which are so widely known, either reproduced in color on gilded panels, or by photographs.

"Christ, Angels, Saints, and Prophets." Orvieto Cathedral.

Frescoes representing scenes in Lives of St. Stephen and St. Laurence. Vatican, Rome.

"Coronation of the Virgin," "Crucifixion." Louvre, Paris.

Predella[1] of altar-piece (from Church San Domenico, Florence). National Gallery, London.

Andrea del Castagno (1390–1457) painted pictures full of force and energy, which give evidence of considerable study of the human figure in the nude. They are unattractive in design and color, but mark a step in the gradual evolution of Florentine art, since each figure seems instinct with individual character.

His best work is in the convent of S. Apollonia in Florence, where are powerful portraits of great Italians (Dante, Petrarch, and Boccaccio among them) and a "Last Supper," which authorities claim to have influenced Leonardo da Vinci in his rendering of the same subject.

Quite a number of his paintings are in the Florence Academy.

Paolo Uccello (Paolo di Dono, 1397–1475), called *Uccello* on account of his love for birds, is chiefly famous for his mastery of the science of linear perspective. His devotion to this study was so great that Vasari says he would often neither eat nor sleep, and when remonstrated with by his wife, would only reply, "Oh! this delightful perspective!" The

[1] Horizontal panel at base of the upright panels of an altar-piece.

knowledge gained and put into practice by him was a great help to contemporary artists.

His works are marked by much stiffness and exact drawing of detail, and by figures so designed as to exhibit to the fullest extent his knowledge of mathematical foreshortening.

Existing works are rare.

FRESCOES. Santa Maria Novella, Florence.

Equestrian Portrait of Sir John Hawkwood. Cathedral, Florence.

Battle-pieces. Uffizi Gallery, Florence; Louvre, Paris; National Gallery, London.

A famous panel attributed to Uccello, containing portraits of Giotto, Brunelleschi, Donatello, Uccello, and Manetti, is in the Louvre, Paris.

Domenico Veneziano (—— 1461), possibly born in Venice, belongs to the same group of artists as Castagno and Uccello, men whose advanced study of nature helped to prepare the way for the greater masters to follow.

During four centuries Castagno, on Vasari's authority, bore the terrible accusation of having been the murderer of Veneziano through envy of the praises bestowed on the latter because of the beautiful results of his painting in the oil medium, which at this time was being gradually introduced into Italy.

It has, however, been conclusively proved that Veneziano did not die until several years after his alleged murderer.

Very few pictures by Veneziano are now in existence, and none in oils, although records show that he did freely use this medium. His works are:

Altar-piece, "Madonna and Child," in tempera. Uffizi Gallery, Florence.

"Madonna and Child." Two Heads of Monks, in fresco. National Gallery, London.

Signor Morelli claims for Veneziano the frescoes of St. Francis and St. John the Baptist (usually attributed to Castagno), in Santa Croce, Florence.

CHAPTER IV.

ITALIAN PAINTING.

FLORENTINE OR TUSCAN SCHOOL (*Continued*).

EARLY RENAISSANCE PERIOD, 1400–1500.

Masolino (1383– probably 1447), called *da Panicale* from the place of his birth, was sculptor as well as painter. His works give evidence of a careful observation of nature, are truthful in drawing and modelling, and show a knowledge of linear perspective. They possess a certain dramatic grouping of figures. His costumes are evidently realistic studies from those of his time. He is the natural precursor of Masaccio.

There has been much controversy among critics regarding the works attributed to Masolino. Those only which are absolutely beyond dispute, because signed by the painter, are:

Frescoes on the walls of the church of Castiglione d'Olona, near Milan. In the choir of this church are pictures representing scenes in the Lives of the Virgin, St. Laurence, and St. Stephen, while in the Baptistery are scenes in the Life of St. John and figures of the four Evangelists.

In the famous series of frescoes in Brancacci Chapel, Santa Maria del Carmine, Florence, are three, "Healing of the Cripple," "Raising of Tabitha," "Fall of Adam and Eve," which the chief weight of authority to-day attributes to Masolino, although some careful critics (notably Crowe and Cavalcaselle) refuse to acknowledge them as his.

In a chapel of San Clemente, Rome, are frescoes representing scenes in the Lives of St. Clement and St. Catherine of Alexandria, etc., which were formerly attributed to Masaccio, and which are now recognized as being the work of Masolino.

Masaccio (Tommaso Guidi, 1401–1428), the greatest master in the history of modern art after Giotto, was born in San Giovanni, in the Val d' Arno. The name *Masaccio*, which means *Slovenly Tom*, was given him on account of his careless personal habits. When a young boy, Masaccio came to Florence, where he made careful studies of the sculptures by Lorenzo Ghiberti on the bronze gates of the Baptistery. He was enrolled in the city guild of painters in 1424; and there is an old story, never disproved, that he died by poison in Rome in 1428.

During his short life Masaccio made an almost phenomenal advance in painting; an advance that can be satisfactorily explained only by the theory that Masolino painted the three frescoes in the Brancacci Chapel, above spoken of, and thus was Masaccio's teacher.

Characteristics. — The conventionalities that had hitherto clung to all pictured works were wholly dropped by Masaccio. His drawing of the human figure (tested by several nude figures in his pictures) is masterly. He puts animation and variety of expression into both figures and faces.

In his work *real life* for the first time becomes the serious subject. The incident illustrated is simply a pretext for the portrayal of reality. While Giotto sought for the best means of telling the story selected as his subject, Masaccio sought, seemingly, a fitting incident which, as a theme, would enable him to portray most forcibly the characters he chose to represent. As a general thing there are only a few people in his principal group, but many others are standing about, each of whom possesses distinct personality.

This study of individual character appears in the work of no earlier master, and was of great importance in the evolution of Italian painting. It marks the beginning of the tendency towards the predominance of the artistic treatment of a picture over its subject, and its inevitable end was to throw out the purely devotional aim which had before characterized painting. Masaccio made a great advance in both linear and aërial perspective; his figures are placed firmly on different planes in the same composition. His color is agreeable and harmonious.

MASACCIO. ST. PETER AND ST. JOHN BESTOWING ALMS. BRANCACCI CHAPEL, SANTA MARIA DEL CARMINE, FLORENCE.

His only authentic works are:

FRESCOES. "Expulsion from Paradise," "The Tribute Money," "Peter Baptizing the People" (in which is the celebrated naked youth trembling with the cold), "Preaching of Peter," "Peter and John Healing the Sick," "Peter and John Distributing Alms," "Resurrection of the Child by Peter" (begun by Masaccio). Brancacci Chapel, Santa Maria del Carmine, Florence.

Masaccio's early death prevented his completion of the last painting, and it was finished by Filippino Lippi.

These frescoes were studied by the greatest masters of the Renaissance — Leonardo da Vinci, Michael Angelo, and Raphael.

Another almost obliterated fresco by Masaccio is in the cloisters of Santa Maria del Carmine.

Benozzo Gozzoli (1420–1498) was a pupil of Fra Angelico, whom he assisted in his work in the Cathedral at Orvieto, and whose style of painting he at first quite faithfully followed.

His early pictures show much of the tender grace and ideal beauty of Angelico. Later he was influenced by the works of Masaccio, and, turning wholly from the ideality of his former master, seems to have revelled in the study of nature and real life. His landscape backgrounds are filled with villas, trees, vines, fruit, and flowers, and are animated with herds of cattle, deer, hares, dogs, and birds.

He loved to tell stories by his pictures, and introduced many portraits, some of which are admirably treated ; indeed, so close to nature is much of his painting of portrait heads, that by some writers he has been called the "Florentine Holbein."

His drawing is, however, sometimes very careless, and there is a striking inequality of merit in his works.

Most important works :

Gozzoli's first style of painting may be seen in figures of apostles and martyrs included in the Fra Angelico frescoes in the Cathedral at Orvieto.

A charming altar-piece in the National Gallery, London, reminds one of Angelico.

His later method of work is seen in frescoes in the chapel of the Riccardi Palace (formerly the palace of the Medici), Florence.

A very important series of frescoes is in the chapel of Sant' Agostino, San Gemignano ; also in the monasteries of San Francesco and San Fortunato, Montefalco.

Most important of all are his frescoes in the Campo Santo at Pisa. These (twenty-two in number) comprise a series of scenes from the Old Testament, beginning with Noah and ending with Joseph. The artist thronged these pictures with spirited figures, using for backgrounds landscapes and masses of architecture; and, by the overflowing life of the scenes, he causes the beholder almost to forget the Bible incidents portrayed.

Fra Filippo Lippi (about 1406–1469), the monk to whose name so much of romance and scandal clings, was influenced by both Fra Angelico and Masaccio, and blended the ideal of the one with the real of the other. He is by no means so noted as Angelico or Masaccio. His works are easily recognizable.

Characteristics. — His pictures are not marked by any especial devotional feeling, but are attractive on account of a certain stately composition, pleasing human faces, and a fine golden color.

The type of his heads is peculiar; the faces are short and broad, with very wide jaws, and are marked by a grave but decidedly youthful expression. His Madonnas usually wear a peculiar, delicate, filmy headdress, which was an adornment of the Florentine ladies of his time.

His angels are lusty, merry-faced boys.

Most important works:

Frescoes representing scenes in Lives of St. Stephen and St. John the Baptist. Choir of Cathedral, Prato.

FRESCOES (much injured). Choir of Cathedral, Spoleto.

Altar-pieces. Academy and Uffizi Gallery, Florence; Louvre, Paris; Berlin Museum; National Gallery, London.

Sandro Botticelli (Alessandro Filipepi, 1447–1510), called *Botticelli* from the name of a goldsmith to whose service he was bound when a boy, was a pupil of Fra Filippo Lippi,

and is one of the most important among the fifteenth-century painters.

Before him the old masters had drawn the inspiration for their works from the Bible ; the great mass of pictures had been painted in the service of the church. Botticelli's nature was imaginative ; he delighted in myths, fables, and poetry, and freely introduced into his painting all kinds of fanciful creations.

Others were beginning to widen a little the field of art, but Botticelli was the first to step boldly forth and make his painting a means for the delight of the secular as well as the religious world. He was a leader in the great movement in the history of art in Florence that led to the protest made by Savonarola against the "corrupting influence," as he called it, "of profane pictures," and became an ardent disciple of this great prophet. When Savonarola demanded that bonfires should be made of these "profane" works of art, Botticelli contributed many of his pictures to the burning pile.

Character of Painting. — While Masaccio had taken a long step in advance of former artists by making *man* rather than *events* the chief centre of interest in his works, Botticelli pictured not merely man himself but also his very inner feelings. We see this particularly in his sad-faced Madonnas, whose expression seems born of a prophetic sorrow, which is sometimes further denoted by the introduction of the crown of thorns into the picture ; it is also seen in the eager, sympathetic countenances of those who surround her.

He created a type of face and figure that is most easily recognizable. His figures are unusually tall and graceful, often shown through almost transparent garments ; the limbs are slender, the hands long and nervous. His faces are long and thin, with prominent, rounded chins and very full lips.

His style of painting shows early training in the goldsmith's shop; he loved to elaborate with gold-painted em-

BOTTICELLI. MADONNA AND CHILD WITH ST. JOHN THE BAPTIST. LOUVRE.

broideries and jewelry, and even gilded the lights upon the heavy locks of hair.

His coloring is uneven, but often most agreeable; his fanciful pictures are sometimes happily weird in color.

His representation of figures in motion is far beyond anything that preceded him and has never been excelled.

Most important works:

Three large frescoes. "History of Moses," "Christ in the Wilderness," and "Destruction of Korah." Sistine Chapel, Vatican, Rome.

"Allegory of Spring." Academy, Florence.

"Calumny" (painted after Lucian's description of the picture by Apelles; see page 10), "Birth of Venus," "Judith with Head of Holofernes," "Coronation of the Virgin," "Adoration of the Magi." Uffizi Gallery, Florence.

"Pallas (or Minerva) leading captive, Savage Ignorance." Pitti Palace. This picture was discovered 1895 (*Frontispiece*).

"Chigi Madonna." Fenway Museum, Boston.

"Madonna, Child, and St. John," "The Magnificat." Louvre, Paris.

"Venus," "Madonna." Berlin Museum. Here also are Botticelli's famous illustrations of Dante's *Divina Commedia.*

"Madonnas," "Mars and Venus." National Gallery, London.

Ghirlandajo (Domenico Bigordi, 1449–1494), whose artist-name means *garland-maker*, and signifies his father's occupation, is an eminent painter; he, Botticelli, and Filippino Lippi form a remarkable trio whose influence hastened the coming of the High Renaissance.

Like Botticelli, Ghirlandajo learned the goldsmith's trade which, at this period, was more closely allied to the fine arts than ever before or since.

He was much honored by his contemporaries, and his work was in great demand.

For three years he was the master of Michael Angelo.

Characteristics. — The composition of his frescoes is similar to that of Masaccio.

He represented few people taking active part in the principal scene, but grouped about them many others. These

on-lookers, or bystanders, are often portraits of men and women who lived contemporary with the artist, so that we see represented in his pictures the life of Florence at its most brilliant time. So true is the portraiture that we feel certain that these stately gowned men and these dignified, fascinating women in their rich brocaded costumes, relieved against masses of Florentine architecture, have lived and acted. They make a deeper impression upon us than does the sacred scene which is the subject of the picture.

The portrait is a prominent characteristic of Ghirlandajo's work.

His drawing is good, and treatment of drapery simple and free.

His color is generally very warm, and his easel pictures, particularly, are sometimes too brilliant in reds and yellows.

Most important works :

FRESCO. "Calling of Peter and Andrew." Sistine Chapel, Vatican, Rome.

Large series of frescoes representing scenes in Lives of the Virgin and St. John the Baptist. Santa Maria Novella, Florence.

Series of frescoes representing scenes in Life of St. Francis of Assisi. Sassetti Chapel, Santa Trinita, Florence.

Decorative frescoes. Palazzo Vecchio, Florence.

Fresco. "Last Supper." Ognissanti, Florence.

"Madonna and Saints." Academy, Florence.

"Adoration of the Magi," "Madonna and Saints." Uffizi Gallery, Florence.

"Visitation." Louvre, Paris.

Filippino Lippi (1457–1504), son of Fra Filippo Lippi and pupil of Botticelli, has the honor of having completed the series of frescoes in the Brancacci Chapel, Florence, begun by Masolino and carried on by Masaccio. He ranks with Botticelli and Ghirlandajo in importance.

Characteristics. — His works are noted for high sentiment, grace, and beauty, rather than for strength of conception or rendering. He, however, easily assimilated the qualities of other artists; therefore his work differs at various periods of his life. His early work in the Brancacci Chapel resembles Masaccio's, while it is sometimes difficult to distinguish some of his later painting from that of Botticelli. He, however, lacks the nervous energy seen in much of Botticelli's work.

His faces are particularly sweet and charming.

He delighted to embellish his figures, in easel pictures especially, with varied draperies, headdresses, etc.

The many accessories[1] of his pictures are painted with peculiar facility.

Most important works:

FRESCOES. "Peter in Prison Visited by Paul," "Liberation of Peter by the Angel," "Martyrdom of Peter."

"Resurrection of the Child by Peter" (finished by Lippi). Brancacci Chapel, Santa Maria del Carmine, Florence.

FRESCOES. Scenes in Lives of St. John and St. Philip. Chapel of Filippo Strozzi, Santa Maria Novella, Florence.

FRESCOES. Caraffa Chapel, Santa Maria sopra Minerva, Rome.

"Madonna Appearing to St. Bernard." Badia, Florence.

"Madonna and Saints," "Adoration of the Magi." Uffizi Gallery, Florence.

"Madonna with Saints Jerome and Dominick," "Adoration of the Magi." National Gallery, London.

Cosimo Roselli (1439–1507), pupil of Botticelli, painted frescoes composed after the manner of Masaccio.

His works are inferior to those of Masaccio and Lippi, yet there are many strong heads in them.

His figures are pleasing and the costumes are treated with considerable skill.

[1] See "Technical Terms Used in Painting," p. 257.

He used much gold.

Most important works:

FRESCOES. "Passage of Red Sea," "Moses Giving Tables of Law," "Last Supper," "Sermon on the Mount." Sistine Chapel, Vatican, Rome.

FRESCO. "Removal of Sacramental Cup." Sant' Ambrogio, Florence.

"Coronation of the Virgin." Santa Maria Maddalena de' Pazzi, Florence.

Piero di Cosimo (1462–1521), pupil of Cosimo Roselli, after whom he was named, discarded fresco painting for tempera, and almost set aside religious subjects for mythological, so much fonder was he of the latter.

He was a painter of great originality, was the first real landscapist among the Florentines, and placed some of his mythical scenes in the midst of truly delightful landscapes. He painted the background in Cosimo Roselli's fresco, "Sermon on the Mount," in the Sistine Chapel, Rome.

He was also a portrait painter of considerable note.

Representative works:

"Marriage of St. Catherine." Foundling Hospital, Florence.

"Virgin with Saints," also three mythological pictures of the "History of Perseus." Uffizi Gallery, Florence.

"Death of Procris." National Gallery, London.

"Venus, Cupid, and Mars." Berlin Museum.

The Pollajuoli Brothers, Antonio and Pietro (1429–1498) (1443–1498 ?), carried on several arts, being goldsmiths and sculptors as well as painters. Their pictures are filled with costly jewelled ornaments and embossed articles of various kinds, and their figures are exceedingly sculpturesque.

Vasari reports the brothers to have been the first artists who practised dissection in the study of anatomy. They

were also the first Florentine artists who practised oil painting. Antonio is the more noted painter, still it is often difficult to distinguish the work of one brother from that of the other.

Representative works:

Pictures. Uffizi and Pitti Galleries, and Academy, Florence.
"Annunciation." Berlin Museum.
"Martyrdom of St. Sebastian. National Gallery, London. This has been called the first oil painting executed in Italy. Although it is not tempera, yet it is not oil painting as practised by the Van Eycks, nor by Leonardo da Vinci, who painted soon afterward.

Luca Signorelli (1441–1523), though born in Cortona, within the precincts of Umbria, was educated in the Florentine School, to which his works belong.

He was unequal; his paintings, especially in fresco, are fine, and worthy of study, while most of his easel pictures are decidedly inferior.

He loved best to paint the naked, human figure strong, muscular, and violent in action, and his work of this kind, full of bold foreshortenings, won the highest admiration of his great successor, Michael Angelo, and greatly influenced him in his work in the Sistine Chapel of the Vatican. Indeed, Signorelli's contribution to the world of art is the human figure, used as a means of decoration. For the face he did not care, nor for color, nor for accessories, therefore we find little in his work that can be called beautiful or charming.

Most important works:

Frescoes in chapel of St. Brizio. Cathedral, Orvieto. These complete the series begun by Fra Angelico. The chief of them are "Preaching of Antichrist," "Resurrection of the Dead,"

"Hell," and "Paradise." It is very interesting here to note the difference between the works of these two artists. On the ceiling are the quiet, purely devout figures of Angelico, drawn and painted with all his accustomed delicacy of finish, while spread over the walls below are the passionate, vehement figures, boldly drawn and broadly painted by Signorelli. In no other place can be seen a like contrast of conception and execution.

FRESCOES. Convent of Mont' Oliveto, near Sienna, and in Palazzo Petrucci, Sienna.

FRESCO. "History of Moses." Sistine Chapel, Vatican, Rome.

Altar-pieces by Signorelli are in churches in Cortona, Arezzo, and Perugia.

Easel pictures. Uffizi and Pitti Galleries, Florence; Berlin Museum; Louvre, Paris; National Gallery, London.

Andrea Verrocchio (1435–1488) was, according to Vasari, "a goldsmith, a master in perspective, a sculptor, a carver in wood, a painter, and a musician." Science seems to have been more of a passion with him than art; he was a better sculptor than painter, yet critics of to-day yield him a higher place as painter than has been given him hitherto. He was the teacher of Leonardo da Vinci, and his influence is seen in that great painter's peculiar landscape backgrounds, the twilight effect of light, and the individual type of face which has become so inseparably connected with his work and that of his school.

This type is seen in the face of Verrocchio's bronze "David" now in the Bargello, Florence, and Vasari tells of some drawings by him in his own possession which exhibited the same individual forms and expression.

Some eminent critics have advanced the opinion that there was a mutual influence exerted by Verrocchio and Leonardo, and that the master's work was much modified by the spirit and genius of his gifted pupil.

Only one existing picture, and this a much injured one, is surely Verrocchio's — "The Baptism of our Saviour," now in the Academy, Florence, the angel nearest the foreground of which is said to have been painted by Leonardo. Tradition says that when Verrocchio saw this figure, so superior to his own, he renounced painting and gave himself up to sculpture.

The character of background and the twilight effect of this picture are forerunners of much that charms us in Leonardo's "Mona Lisa."

Lorenzo di Credi (1459–1537), pupil of Verrocchio, is decidedly inferior to Leonardo, yet there are such points of similarity that critics have sometimes found it difficult to distinguish with absolute certainty between the early works of the two. Their later work differs widely.

Characteristics. — Subjects religious and limited to Holy Families, Annunciations, etc.

These are usually placed in landscapes with architectural backgrounds.

The type of his Madonnas is gentle and graceful, with faces shaped like those of Leonardo, but the expression is rather insipid. His attitudes are often affected.

His children are apt to be fat and clumsy.

Representative works :

"Madonna and Child with St. John." Borghese Gallery, Rome.
"Nativity." Academy, Florence.
"Annunciation," "Holy Family." Uffizi Gallery, Florence.
"Virgin Adoring Child." Old Pinacothek, Munich.
"Virgin and Child with Saints." Louvre, Paris.
"Madonna and Child," "Virgin Adoring Child." National Gallery, London.

CHAPTER V.

ITALIAN PAINTING.

FLORENTINE OR TUSCAN SCHOOL (*Continued*).

HIGH RENAISSANCE PERIOD, 1500–1600.

Leonardo da Vinci (1452–1519) was born at Vinci, in the Val d'Arno, below Florence, and is accounted one of the four greatest masters in the history of painting; the three others being Michael Angelo, Raphael, and Titian. He was a pupil of Andrea Verrocchio.

Leonardo has been well called a "universal genius." He was painter, sculptor, architect, and engineer. He had a thorough knowledge of anatomy, mathematics, astronomy, and botany, and also was poet and musician.

It was his greatest delight to study, — to study the growth of plant life, the hidden laws that govern the mineral world, the movement of planets in the heavens, — and this love for the deep things of nature he carried into his study of art.

It is said that he always wore a sketchbook attached to his girdle, and would wander through the streets of Florence looking for some especially picturesque figure or some face possessing unusual subtility of expression, that he would excite the mirth of peasants that he might study the lines of their laughing faces and that he even followed criminals to their painful death that he might gain some new experience that should aid his art. In this way he laid the foundation for the most eminent characteristics of his work. Yet, from

the study of Leonardo's life, we must judge that he enjoyed more this study in and for itself than for its results, for he was never satisfied with these when wrought into a picture. He was a most devoted and happy student ; he was a most dissatisfied painter. Over and over again would he paint and then destroy his work. It is to this characteristic that the small number of his existing pictures is due.

When about thirty years old, Leonardo went to Milan, where he wrought, both in sculpture and painting, in the service of the reigning duke, and became master of the Milanese or Lombard school of painting.

After many years of work he returned to Florence, and here, at one time, entered into a competition with Michael Angelo in the decoration of the two end walls of the great Hall of the Council in Palazzo Vecchio. Leonardo chose for his subject "The Defeat of the Milanese by the Florentines at Anghiari" ; Michael Angelo chose "Pisan soldiers called suddenly to arms while bathing in the Arno." The cartoons produced by the two masters mark an important epoch in Italian art. In them we find for the first time the human figure treated with all the truth and splendid fulness of expression of the High Renaissance. Neither picture was completed.

A part of Leonardo's cartoon, called "The Battle of the Standard," is now known by an engraving after a copy by Rubens.

Characteristics. — In the latter half of the fifteenth century all the great principles which underlie the art of representation had been mastered. Each great preceding painter had made some important contribution to the general knowledge, until at this period the artist found himself fully equipped for his work.

Leonardo's greatest gift to painting was a perfected chiaroscuro. His treatment of this was a revelation to his

contemporaries and followers, and is the wonder and despair of artists to-day: so melting, so mysterious are his shadows, and in such a witching way do his lights pass into them. He used to say to his pupils, "Be as careful of the light in your picture as you would be of a rare jewel"; and his work shows how well he followed his own precept.

LEONARDO DA VINCI. MONA LISA. LOUVRE.

His composition, seen at its best in the "Last Supper," cannot be surpassed.

His drawing is most careful; his lines express wonderfully the subtility of form.

His color is clear and silvery, but has suffered very much from his habit of technique. He used oils and painted and repainted, touched and retouched infinitely. His backgrounds show a mannerism that seems to have followed him from the studio of his master, Verrocchio; rocks and dark trees and running water, with diffused twilight, mark nearly every one of his works.

His ideal woman's face has dark eyes and hair, a long, slender nose, and a somewhat pointed chin, and is marked by a peculiar, languid, subtile smile. His pupils, trying to imitate this smile, often painted insipidity instead of subtility.

No other artist ever painted faces so wrought upon by a depth of inner feeling as did Leonardo.

Existing works:

"The Last Supper." Monastery of Santa Maria delle Grazie, Milan. This picture, painted in oils on plaster, in a damp situation, is almost ruined. It has been inundated by water; it has been restored; then these restorations have been removed as far as possible; a doorway has been cut, taking off the Saviour's feet; yet, in spite of all, the power of the great master's conception is still present. It is probably the most widely known picture in the world, for wherever the Bible has gone, Leonardo's "Last Supper" has followed. It is numbered among the twelve pictures which are often called "World Pictures." (This is, of course, a purely arbitrary selection, having no weight of authority; some one gave the name to a list of pictures, and others, pleased with the idea, have made it somewhat common.)

LEONARDO DA VINCI. STUDY FOR HEAD OF CHRIST. BRERA GALLERY, MILAN.

"Head of Christ." Brera Gallery, Milan. This is a pure study of expression of feeling, made on paper with chalk and water-color, and is one of many made by the artist before painting the Christ in "The Last Supper."

"Adoration of the Magi" (unfinished). Uffizi Gallery, Florence.
"Mona Lisa," also called "La Joconde" (wife of Leonardo's friend); this is without doubt the most famous portrait in the world, on the painting of which Leonardo spent four years and then declared that he could not finish it to his satisfaction.
"Virgin with St. Anne" and "Virgin of the Rocks." Louvre, Paris.
"Virgin of the Rocks." National Gallery, London. The weight of authority considers this a replica of the picture in the Louvre.

Most important works (doubtfully ascribed to Leonardo):

"Annunciation." Uffizi Gallery, Florence.
"La Monaca." Pitti Gallery, Florence.
"La Belle Ferronière" and "St. John." Louvre, Paris.

Fra Bartolommeo (Baccio della Porta, 1475–1517), born near Florence, was a monk in the monastery of San Marco, the same to which Fra Angelico belonged. He had already won considerable fame as a painter under his real name, "Baccio," when the shock produced by the martyrdom of his friend Savonarola caused him to renounce painting and enter the monastery, which he did under the name Fra Bartolommeo.

After six years of utter seclusion, at the urgent entreaty of friends, he resumed his brush.

About this time Raphael visited Florence, became strongly attached to Bartolommeo, learned from him his method of coloring, and, in return, gave him instruction in drawing. Both artists seem to have profited by their intimacy.

Bartolommeo's rank among Italian painters is high. Few of his pictures are found outside of Italy.

Characteristics. — His peculiar sphere was devotional painting.

His composition is simple, almost architectural in its masses; his favorite form is the pyramid, within whose outline he has grouped few figures.

Types of figures and faces are abstract and contain little individuality.

His figures are clothed with heavy masses of drapery, which is finely treated. He is said to have been the first artist to use the lay-figure.[1]

In many pictures of the Madonna little boy angels are

FRA BARTOLOMMEO. DETAIL OF MADONNA. CATHEDRAL, LUCCA.

introduced, sitting at her feet and playing on musical instruments, or otherwise occupied in ministry. Raphael borrowed this fancy.

His color is finer than usual with Florentine painters, but injured by the use of black pigment in shadows.

His management of chiaroscuro shows the influence of Leonardo da Vinci.

[1] See "Technical Terms Used in Painting," p. 258.

Most important works:

"Madonna." Cathedral, Lucca.
"Madonna della Misericordia." Museum, Lucca.
"Descent from the Cross," "Marriage of St. Catherine," "Risen Christ among Evangelists," "St. Mark," "Holy Family." Pitti Gallery, Florence.
"Madonna and Saints," "Nativity," "Job," "Isaiah." Uffizi Gallery, Florence.
"Virgin Appearing to St. Bernard." Academy, Florence.
Portrait of Savonarola. San Marco, Florence.
"Holy Family." Louvre, Paris.

Mariotto Albertinelli (1465–1520) was a devoted friend and follower of Bartolommeo. They sometimes wrought on the same picture, and in such case it is difficult to distinguish the painting of each.

Albertinelli was far less devout in character, and this is seen in most of the works produced by himself alone.

Most important works:

"Visitation" (his masterpiece). Uffizi Gallery, Florence.
"Holy Family." Pitti Gallery, Florence.
"Madonna with Saints." Louvre, Paris.

Michael Angelo Buonarroti (1475–1564), born at Castel' Caprese, near Arezzo in Tuscany, is the second in point of time of the great quartet of world-masters of painting, and is distinguished as sculptor, painter, and architect, as well as engineer and poet. In his boyhood he was bound for three years to Ghirlandajo, and, contrary to the usual custom, that master paid an annual sum for the boy's assistance instead of charging for his instruction. From this circumstance we may judge of his early ability and his worth to his teacher. He soon distinguished himself from the other pupils of Ghirlandajo, and attracted the notice of that great patron of art, Lorenzo de' Medici, who gave him a home in

his own palace and commissioned him to execute several pieces of sculpture.

Here Michael Angelo lived for four years, and was brought into contact with many of the greatest and most intellectual men of that time in Italy. The worth of such influence to the young man's life must have been incalculable.

He became a diligent student of Masaccio's great frescoes in the Brancacci Chapel, and also of the remains of ancient art in Florence. He gave himself up to study of anatomy more like a devotee than an ordinary student.

Until 1503 Michael Angelo is known (with the exception of a few small pictures) exclusively as a sculptor, but in this year he received the commission to enter the lists as a painter with Leonardo da Vinci (see account given under that master, p. 49). The cartoon made at this time brought him so much fame, that soon after he was summoned by the order of Pope Julius II to execute the great series of frescoes on the vaulted ceiling of the Sistine Chapel of the Vatican at Rome. He was then so diffident of his own powers as a painter that, having consented, with great reluctance, to undertake the work, he sent for some of his old Florentine companions to paint the frescoes from his cartoons. Not satisfied with their work, however, he destroyed it all and painted the whole with his own hand.

He loved sculpture best and was greatest in sculpture, but, strangely enough, his most famous works to-day are his fresco paintings, which alone gave him sufficient space for the representation of his mighty conceptions. In these, however, he is the painter-sculptor, not alone the painter, for his frescoes are full of sculpturesque qualities.

The personal character of Michael Angelo is unique in its heroic qualities. He was Titan-like, and towers in his great personality far above all other masters. He was capable of tremendous toil and never spared himself. His

whole life was one colossal labor; from the cradle to the grave he struggled to attain his high ideals, and this innate strength of the man is impressed upon all that he ever accomplished.

Characteristics. — First of all, we must notice the greatness and essential poetry of his conception and style.

His compositions differ from those of other masters in that each part seems complete in itself. He has placed magnificent figures side by side, and they have to do with each other, and yet the relative action is not in the least necessary to the full force of expression of the figures.

He discarded draperies almost wholly, having had a passion for the representation of the nude human figure.

His treatment is always sculpturesque. He saw and rendered everything in the mass, wholly subordinating all details.

His figures are exaggerated in size and strength of muscles, with broad and deep chests, narrow hips, powerful thighs, and small heads.

The lines of the figure are far more important than the face, which possesses a singular abstract expression, the farthest possible removed from anything individual or portrait-like.

Color is little cared for, yet a pleasing, sober harmony prevails.

He painted in fresco and tempera.

Existing works :

Frescoes on ceiling of Sistine Chapel, Rome.

These (in nine pictures, five smaller and four larger) represent the Creation of the World as described in the Bible, the Creation of Adam (the figure of Adam is accounted one of the finest ever painted) and of Eve, their Temptation and Fall, Sacrifice of Noah, Deluge, and Noah's Drunkenness.

At each of the four corners of the smaller of these pictures is seated an athlete or decorative figure, a new race of beings created by Michael Angelo.

In the four corners of the ceiling are representations of signal deliverances of the Jews : the " Lifting of the Serpent

MICHAEL ANGELO. DECORATIVE FIGURE. SISTINE CHAPEL OF VATICAN, ROME.

in the Wilderness," " David Slaying Goliath," " Judith with the Head of Holofernes," and " Crucifixion of Haman."

Ranged around the whole are twelve magnificent figures, seven prophets, who foretold Christ's coming to the Jewish world, and five sibyls, who foretold it to the Gentile world.

In the arches and soffits above the twelve windows are representations of distinguished Bible characters who lived

between Abraham and Christ, and a succession of Holy Families (the so-called "Genealogy of the Virgin") who are awaiting the coming of the Saviour.

The representation of a massive and simple architectural framework assists in giving distinctness to the several parts and the necessary appearance of strength and solidity.

"The Last Judgment," painted on end wall of the Sistine Chapel above the altar. This is an immense fresco containing above three hundred heads and figures. It is numbered among the twelve pictures sometimes called "World Pictures."[1]

"Holy Family" (only completed easel picture). Uffizi Gallery, Florence.

"Madonna with St. John the Baptist and Angels" (unfinished). National Gallery, London.

"The Three Fates," Pitti Gallery, Florence, so often attributed to Michael Angelo, was painted after his design by Rosso Fiorentino.

Daniele da Volterra (Daniele Ricciarelli, 1509–1566) was the ablest follower of Michael Angelo in the Florentine School. He was, however, far behind that master in conception and grandeur of style.

He was employed after Michael Angelo's death to paint draperies on certain important nude figures in the lower part of his "Last Judgment," in Sistine Chapel, Vatican.

Most important works:

"Descent from the Cross." Trinità de' Monti, Rome. This is numbered among the twelve pictures sometimes called "World Pictures."[1]

"Massacre of the Innocents." Uffizi Gallery, Florence.

[1] See p. 51.

Andrea del Sarto (Andrea d'Agnolo, 1488–1530), called *del Sarto* from the trade of his father, who was a tailor, was born in Florence, and was so admired by his countrymen that he was often called by them "Andrea senza errore" (Andrea the Faultless). This name was perhaps merited by the high technical qualities of his painting, but not by its conception and spirit.

ANDREA DEL SARTO. ST. JOHN THE BAPTIST. PITTI GALLERY, FLORENCE.

Characteristics. — Subjects wholly Biblical or devotional, but not represented from a religious point of view, only from that of physical grace and beauty. Composition quiet and broad.

Too voluminous draperies often conceal the action and grace of figures.

His faces seldom represent more than one type, said to have been that of his wife, a woman belonging to the lower classes of Florence. This type of face becomes a mannerism[1] in Del Sarto's pictures.

The charm and brilliance of his color surpass all other in Florentine painting. He modified the pure primary colors so much used by this school, softening and harmo-

[1] See "Technical Terms Used in Painting," p. 258.

nizing them greatly. His flesh tones are most delicate and beautiful.

His technique is beyond most others of his school.

Most important works:

FRESCOES (notably "Madonna of the Sack"). SS. Annunziata, Florence.

FRESCOES (in black and white). Chiostro dello Scalzo, Florence. These are especially fine in composition and drawing.

"Madonna of St. Francis" (often called "Madonna of the Harpies"). Uffizi Gallery, Florence.

"Assumption," "Disputa," "Madonna in Glory," "Holy Family," "Madonna with Saints," "St. John Baptist." Pitti Gallery, Florence.

Representative works are in Berlin Museum; Dresden Gallery; National Gallery, London; Louvre, Paris.

Franciabigio (1482–1525), a pupil of Albertinelli, was greatly influenced by Andrea del Sarto, with whom he was connected in painting.

His portraits are especially successful.

Representative works:

FRESCOES. Chiostro dello Scalzo and SS. Annunziata, Florence.
Portraits. Pitti Gallery, Florence; Louvre, Paris; Berlin Museum.
"Bathsheba." Gallery, Dresden.

Pontormo (Jacopo Carrucci, 1494–1557), named after the town of his birth, was a pupil of Andrea del Sarto, and so successfully imitated his master that his paintings often pass under his name.

Representative works:

"Visitation," a fresco in the outer court of the SS. Annunziata, Florence.

Portraits. Uffizi Gallery, Florence; National Gallery, London; Berlin Museum; Borghese Gallery, Rome.

Ridolfo Ghirlandajo (1483–1561) was another imitative artist who copied largely the characteristics of the work of his greater contemporaries. He was a very successful portrait painter.

Representative works:

"St. Zenobius restoring a Boy to Life," "Burial of St. Zenobius." Uffizi Gallery, Florence.

"Annunciation" (catalogued to Leonardo da Vinci). Uffizi Gallery, Florence.

Probably "The Goldsmith" (catalogued to Leonardo da Vinci). Pitti Gallery, Florence.

CHAPTER VI.

ITALIAN PAINTING.

SIENNESE SCHOOL.

Characteristics. — Of secondary importance in the history of Italian painting; exerted little influence and comprises few names of especial note; marked by a love for the rendering of spiritual rather than physical life and by refinement and sweetness of expression. Its earliest masters gave much attention to detail and picturing of ornament.

GOTHIC PERIOD, 1250–1400.

Guido da Sienna (dates of life uncertain) is the first known painter of Sienna.

In the church of San Domenico, Sienna, is an altar-piece, a Madonna and Child, painted in 1281 and signed by this artist. The style is strictly Byzantine, but there is a very slight attempt at roundness and movement in the Child's head.

Duccio (was painting 1282–1329?), of Sienna, was the first master of the school.

He was contemporary with Giotto, but the works of the two are very different. Duccio's painting is simply an improvement on the Byzantine. It shows added grace and motion, a sweeter facial expression, more natural hands and feet, but no real change of growth.

Giotto's, on the other hand, is a revolt from the old method, full of new conception and endeavor. Duccio

possessed the greater refinement; Giotto, the far greater strength, and was of infinitely more value to the art world.

We read that an altar-piece painted by Duccio was borne to the Cathedral of Sienna with pomp and rejoicing even as

DUCCIO. MADONNA AND CHILD. MUSEUM, SIENNA.

that of Cimabue in Florence. This altar-piece (which repre sents on its front the Madonna with Child surrounded by angels, and on the back a series of small pictures illustrating the life of Christ), separated into various parts, is now in the Opera del Duomo, Sienna.

Simone Martini (1283 ?–1344), often called Simone Memmi, is an important name of the early Siennese School.

Character of Painting. — Byzantine type softened and improved: mildness of expression, lack of force, little effort at composition, a total lack of perspective drawing, much detail of ornament, and careful execution.

Most important works:

Frescoes from the Life of St. Martin. Lower Church of Assisi.
FRESCOES. Palazzo Pubblico, Sienna.
"Virgin and Saints." S. Domenico, Orvieto.
"Annunciation." Uffizi Gallery, Florence.
For frescoes in Spanish chapel of Santa Maria Novella, Florence, often ascribed to Simone Martini, see **Andrea da Firenze**, p. 28.

Lippo Memmi (—— 1357) was a brother-in-law of Simone Martini, and, though an inferior artist, painted so much like him that there is some difficulty in distinguishing their work. He completed several pictures left unfinished at Martini's death.

Most important works:

FRESCOES. Palazzo del Podesta, San Gemignano.
Altar-piece. Chapel of S. Corporale, Orvieto.

Lorenzetti Brothers, Pietro and Ambrogio (were painting about 1350), are the most noted Siennese artists of the fourteenth century. Their work is much more advanced and vigorous than that of Duccio and Martini, and resembles that of Giotto more than does any other Siennese painting. Ambrogio is the greater artist.

Most important works:

Ambrogio. — FRESCOES. Palazzo Pubblico, Sienna.
Remains of frescoes. S. Francis, Sienna.

Pietro. — Altar-pieces. Church of Sant' Ansano and Gallery, Arezzo.

Series of frescoes. Lower Church of St. Francis, Assisi.

Crowe and Cavalcaselle believe that the celebrated frescoes, the "Last Judgment" and "Triumph of Death," in the Campo Santo of Pisa, were painted by the Lorenzetti brothers. Other distinguished authorities differ in opinion. (See **Orcagna,** p. 29.)

Matteo da Sienna (about 1435–1495) is the greatest Siennese name among artists of the fifteenth century, and represents the highest development of the style of Duccio. He was, however, greatly inferior to his Florentine contemporaries, because while the methods of artistic representation had developed so rapidly in Florence, they had made little progress in Sienna. The religious sentiment of Matteo's work is of a high order; his faces are solemn and sweet and the action of some of his figures very admirable. When, however, he attempted to go beyond the expression of simple and quiet sentiment, he failed utterly.

Most important works:

Altar-piece. Church of S. Domenico, Sienna.

Altar-piece. "Assumption of the Virgin." National Gallery, London.

"Murder of the Innocents." Museum, Naples.

HIGH RENAISSANCE PERIOD, 1500–1600.

Il Sodoma (Giovanantonio Bazzi, sometimes written *Razzi*, about 1477–1549), born in Vercelli, was a pupil of Leonardo da Vinci, at Milan, and is often classed in the Lombard School. He was also influenced by Raphael. He spent much of his life in Sienna, and his influence was sensibly felt in all the later Siennese painting.

IL SODOMA. ADAM AND EVE — DETAIL OF DESCENT INTO HADES. MUSEUM, SIENNA.

He was an unequal painter, and much of his work is evidently inferior to his ability, but it possesses a certain strong fascination that renders the artist a favorite. Lanzi pays him the very doubtful compliment that, "though unwilling to paint well, he did not know how to paint badly."

Characteristics.—The influence of Leonardo is strikingly seen in much of Sodoma's work. His composition is like his master's, also his type of female faces; indeed, his best female heads rank with those of Leonardo; very many of them, however, though like, are less noble.

His figures are slender and long-limbed, his hands long, with tapering fingers.

His draperies are marked by serpentine folds.

His backgrounds often contain running water (like Leonardo's) — usually a broad stream winding away into the distance, with groups of low trees along the banks. A hill is frequently introduced on one side, with towers and temples.

In his earlier works the color and chiaroscuro are light and clear. They are much fuller in his later pictures.

His portraits are admirable.

Most important works:

FRESCO. "Descent into Hades." Gallery, Sienna. This contains a most exquisite figure of Eve that is justly famous.

"Christ Bound to a Column," a fresco transferred to canvas. Gallery, Sienna.

FRESCOES. Chapel of St. Catherine of Sienna, San Domenico, Sienna.

Frescoes representing scenes in Life of St. Benedict. Convent of Mont' Oliveto.

FRESCOES (among which is the famous "Marriage of Alexander and Roxana"). Villa Farnesina, Rome.

"St. Sebastian." Uffizi Gallery, Florence.

"Ascension." Naples Museum.

"Madonna with Child and St. Joseph," "Leda." Borghese Gallery, Rome.

Portrait. Staedel Museum, Frankfort.

Baldassare Peruzzi (1481–1536) is famous as an architect and is of considerable note as a painter. He was an imitator of Pinturricchio (see Roman or Umbrian School, p. 72), and of Il Sodoma; was also somewhat influenced by Raphael.

His work is decorative; the perspective representations are particularly fine.

Representative works:

FRESCO. Madonna di Fontegiusta, Sienna.

FRESCOES. Sant' Onofrio and Madonna del Pace, Rome.

FRESCOES. Villa Farnesina, Rome.

Easel Pictures. Gallery, Madrid.

Domenico Beccafumi (1486–1551) was an imitator of Il Sodoma, but of less importance than Peruzzi. He assisted Sodoma in the frescoes of the oratory of San Bernardino, Sienna.

His coloring is exceedingly clear and well preserved.

Representative works:

FRESCOES. Ceiling of Palazzo Pubblico, Sienna.
Altar-piece. Gallery, Sienna.
Easel Pictures in Palazzo Doria, Rome; Pitti Gallery, Florence; and Old Pinacothek, Munich.

CHAPTER VII.

ITALIAN PAINTING.

ROMAN OR UMBRIAN SCHOOL.

Characteristics. — Subject to Florentine influence ; marked by cheerful sentiment and moral teaching, with a deep sense of spiritual beauty, brilliance of color, simplicity and devoutness of work.

EARLY RENAISSANCE PERIOD, 1400–1500.

Gentile da Fabriano (1370?–1428), born in Fabriano, is the earliest very important name. He was under Florentine influence. His work bears some resemblance to that of Fra Angelico, but has less of the devotional feeling.

Gentile's paintings possess a very cheerful air ; the figures are full of grace, despite the artist's imperfect knowledge of foreshortening. Gold is used in abundance on the garments, and the technique is minute and most delicate.

Representative works :

"Adoration of the Magi." Academy, Florence.
Panels in Church of San Niccolò, Florence.
"Presentation in the Temple." Louvre, Paris.

Piero della Francesca (1420–1492) is famous as a writer on higher mathematics and the laws of perspective as well as painter. His work is affected by Florentine influence. It is possible that he was under the instruction of Paolo Uccello (see Florentine School). He was one of the artists invited

to Rome by Pope Nicholas V, whose works in the Vatican were destroyed in order to make room for the frescoes of Raphael.

Characteristics. — His conceptions are broad and simple, his figures grand, though somewhat ungainly, and clad in quaint parti-colored costumes. His foreshortenings are fine.

A peculiar type is seen in his female heads, very high projecting foreheads and broad faces with wide nostrils and thick lips.

His landscape backgrounds are in advance of others of his time in composition and general treatment.

Representative works :

FRESCO. Chapel of the Relicts, Church of San Francesco Rimini. Frescoes illustrating the miraculous legend of the Holy Cross. San Francesco, Arezzo.

"Resurrection." Monte di Pietà, Borgo San Sepolcro.

Pictures in Gallery, Perugia, and Academy, Venice.

"Baptism of Christ." National Gallery, London. This is one of his most beautiful and characteristic works.

MELOZZO DA FORLI. DECORATIVE ANGEL. SACRISTY OF ST. PETER'S, ROME.

Melozzo da Forli (1438–1494) is important both as architect and painter. He was a fellow-pupil of Bramante in Urbino and may have been under the instruction of Piero da

Francesca. His work is bold and original, and possesses a strongly decorative character. His angels, grand and beautiful youthful figures, with an abundance of curling hair and clad in voluminous draperies, are justly famous.

Most important works :

FRESCOES. Vatican, Rome.
Angels. Sacristy of St. Peter's, Rome.
Representative pictures are in Berlin Museum and National Gallery, London.

Perugino (Pietro Vanucci, 1446–1524), born at Città della Pieva, a little town in Umbria, was called *Perugino* because at maturity he settled in Perugia, established an academy, and there won his fame.

Much of the excellence of his work is due to the study of Florentine masters. He was one of the first artists in central Italy to handle the new oil medium successfully.

For several years he was the master of Raphael. It is said that no pupils ever imitated a master so closely as did those of Perugino; and surely Raphael in his earliest works painted completely in his style.

PERUGINO. ST. JOHN — DETAIL OF CRUCIFIXION. S. MADDALENA DE' PAZZI, FLORENCE.

Characteristics.—His pictures are pervaded by an extremely tender religious feeling.

His composition is formal and conventional, with a careful balancing of simple masses.

His figures are always quiet, slender, and graceful, but affected, especially in the placing of the head on the shoulders. This mannerism, when once observed, causes all his work to be readily recognized.

His faces are sentimental; the eyes often cast upward with a wistful look.

His coloring is very rich, warm, and transparent. His early work is by far his best, for he fell into a habit of repeating himself until some of his later pictures exhibit a painful mechanism. His greatest works are his frescoes.

Representative works:

FRESCO. Sistine Chapel of Vatican, Rome.
FRESCO. "Crucifixion." S. Maddalena de' Pazzi, Florence.
Series of frescoes. Sala del Cambio, Perugia.
"Assumption of the Virgin." Academy, Florence.
"Vision of St. Bernard." Old Pinacothek, Munich.
Altar-piece. National Gallery, London. On the wings of this picture are the figures of the archangels Michael and Raphael; the beauty of the latter has been thought by some critics to indicate the assistance of the youthful Raphael.
Perugino's easel paintings are to be found in all great European art galleries.

Pinturicchio (Bernardino Betti, 1454–1513), born at Perugia, was a friend and fellow-worker of Perugino. His art name, *Pinturicchio*, means "the little painter," and was given him on account of his low stature. Sometimes he has been called *Il Sordichio*, on account of his deafness.

He is the historical painter of this school and was highly gifted. He was a perfect master of mural decoration; never attempted the use of oil, but executed all his paintings in fresco and tempera. In some of his work he is supposed to have been assisted by Raphael.

Characteristics. — His paintings are a series of story tellings into which many characters are introduced. The general spirit is cheerful, even gay ; the invention of the artist seems endless. He was an intelligent and original observer of nature, many of his incidents, in both subject and treatment, bordering on naturalism.

In type of figure and face he somewhat resembles Perugino, though less sentimental and affected.

His landscape backgrounds are filled, even crowded, with architecture, animals, etc. His color is very full and rich, and admirably preserved. It is cooler than that of Perugino, as he was very fond of using ultramarine.[1]

Most important works :

Frescoes representing scenes in Life of Pope Pius II. Cathedral Library, Sienna.
Series of frescoes. Collegiate Church, Spello.
FRESCOES. S. Maria Aracoeli, Rome.
FRESCOES. Sistine Chapel and "Appartamento Borgia," Rome.
Altar-piece. Academy, Sienna.

Lo Spagna (Giovanni di Pietro, —— 1530) is the greatest of Perugino's pupils after Raphael. Few circumstances of his life are known. His first paintings are in close imitation of Perugino, but later ones follow the style of Raphael. Some of the works now attributed to Lo Spagna have hitherto been considered to be youthful efforts of Raphael. There is in them the same spiritual elevation and delicacy of beauty that mark Raphael's work. Unfortunately many of his frescoes are in a bad state of preservation.

Most important works :

FRESCOES (scenes from the Life of St. James). Spoleto.
FRESCOES (transferred to canvas). Capitoline Museum, Rome, and Louvre, Paris.

[1] A rich blue pigment.

"Madonna Enthroned." Church of St. Francis, Assisi.
"Adoration of the Magi" (called "Ancajani Raphael," and long attributed to Raphael). Berlin Museum.

HIGH RENAISSANCE PERIOD, 1500–1600.

Raphael Sanzio (1483–1520) was born in Urbino and is another of the "quartet of world-masters of painting." His first instructor was his father, Giovanni Santi, who was probably a pupil of Melozzo da Forli, and who was an excellent painter. Giovanni Santi's importance in this school has only been lately recognized. After the father's death, which occurred when Raphael was about eleven years old, he was, doubtless, for a time, under the instruction of Timoteo Viti (see Bolognese School, p. 121). This accounts for certain marked characteristics of this northern school visible in Raphael's earliest works.

Afterward he entered the school of Perugino in Perugia, where he remained for several years. The question whether he went to Sienna, on the invitation of Pinturicchio, and assisted that artist in his work there is not definitely settled, but probabilities indicate that this was the case. Then he visited Florence, remaining four years, where he was brought into contact with the greatest art workers and masters of Italy, and where he formed that intimacy with Fra Bartolommeo that was so beneficial to both artists.

In 1508 he settled in Rome, having gone thither at the request of the art-loving Pope Julius II, and lived and painted in that city until his early death.

In studying the life and work of Raphael we must always remember the man himself, his high moral and intellectual character. He seems to have been from his childhood a seeker of that which is highest. All the individual traits of intellectual and moral life were admirably balanced in him.

Although he may well be called an "Apostle of Beauty," the beauty he portrays seldom approaches the sensuous; it is a noble, intellectual, moral, spiritual beauty, which must have had its counterpart in the soul of the artist. From each of those great masters whose works he studied, he assimilated that which was highest and best, and thus formed a style peculiar to himself. Whether in grand decorative compositions, in lofty ideal conceptions, in the treatment of religious subjects or in the highest type of portraiture, he is always the great master, ever struggling to attain his high ideal — the perfection of beauty and truth. No other artist has ever approached him in the number of noble pictures painted in so few years of time.

Raphael lost his life, probably, owing to the overwhelming amount of his work. It is thought that he made an extraordinary effort in his last picture, "The Transfiguration," owing to the rivalry of Sebastian del Piombo (Venetian School), whom Michael Angelo is said to have pitted against him as an oil painter. He died on his thirty-seventh birthday, leaving this great picture unfinished.

Characteristics. — We often hear the art of Raphael compared with that of Michael Angelo, but there can be no real comparison between the two because they are so essentially opposed one to the other. The chief element of Michael Angelo's painting is the portrayal of strength, of power; with Raphael, as with Greek art, the whole endeavor is to render a serene, harmonious beauty.

Through Michael Angelo's art we see the master's own prodigious personality; in Raphael's we feel the sum of all the highest influences to which he had been subjected.

In Raphael's work the treatment is subordinate to the conception, for he was often careless in execution.

He painted in three great styles: the first, *Peruginesque*, in which he imitated Perugino very closely; the second,

RAPHAEL. MADONNA DI SAN SISTO. DRESDEN GALLERY.

Florentine, used very soon after he went to Florence, and while engaged in the study of Florentine art; and the third, *Roman*, used after he had been brought into close contact

in Rome with Michael Angelo. By far the larger number and the most important of his works are painted in the Roman style.

It is difficult to designate the especial characteristics of Raphael's style, so full of diverse influences is it. He gathered up all the excellencies of the High Renaissance and embodied them in himself. His work is marked by noble subjects, fine composition, serene landscape backgrounds, correct drawing, true perspective, grace and naturalness of the human figure, beauty and gentleness of expression, pleasing color, and excellent chiaroscuro.

Because he so readily assimilated characteristics of other artists, his work differs at various times in his life.

His early Madonnas are fair-haired young matrons, full of grace and tenderness; his later ones have dark hair. Their faces are very feminine (in some cases weak), oval, with slender chin, straight nose, and small mouth.

His Child Christs possess more of an inexplicable expression than other artists have succeeded in representing; something about the mouth and eyes tells that this child is not like common children. This expression reaches its height in the Sistine Madonna.

His cherubs, a reminiscence of Fra Bartolommeo, are most engaging and artless.

In painting many of his pictures he was assisted by pupils.

Some important works:

PERUGINESQUE STYLE.

"Coronation of the Virgin." Vatican Gallery, Rome. Painted for San Francesco, Perugia, while Raphael was yet living in that city.

"La Sposalizio," or "Marriage of the Virgin." Brera Gallery, Milan.

"Madonna del Gran Duca." Pitti Gallery, Florence. This picture was painted in Florence and is the highest type possible to the Peruginesque style. It received its name from having been once in the possession of a grand duke of Tuscany, who is said to have carried the picture with him wherever he went, and to have used it as a shrine in his devotions.

Florentine Style.

"Madonna del Cardellino," or "Madonna with the Goldfinch." Uffizi Gallery, Florence.

"La Belle Jardinière." Louvre, Paris.

"Ansidei Madonna." National Gallery, London.

Portraits of Angelo and Maddalena Doni. Pitti Gallery, Florence.

Roman Style.

Frescoes in "Raphael's Stanze." Vatican, Rome. In these the design is Raphael's; some of the painting is by his pupils.

Fresco. "Galatea." Villa Farnesina, Rome.

Cartoons for Tapestries. South Kensington Museum, London.

"The Transfiguration." Vatican Gallery, Rome. One of the twelve pictures sometimes called "World Pictures"[1]; left unfinished at Raphael's death and completed by Julio Romano. A copy in mosaics is in St. Peter's, Rome.

"Madonna di Foligno." Vatican Gallery, Rome.

"Madonna della Sedia." Pitti Gallery, Florence.

"St. Cecilia." Gallery, Bologna.

"Madonna di San Sisto," one of the twelve pictures sometimes called "World Pictures."[1] This, the most famous Madonna in the world, was painted for the Church of San Sisto in Piacenza, hence its name. It was painted wholly by Raphael — his last Madonna. In it we see a *divine* Mother and a *divine* Child. Pope Sixtus kneels reverently on one side, and is directing the attention of the Madonna to a crowd of worshippers outside the picture. St. Barbara kneels on the other

[1] See p. 51.

side with bowed head and downcast eyes; below are the two cherubs so well known through reproduction. Dresden.
Portraits of Pope Julius II and Pope Leo X. Pitti Gallery, Florence. Cardinal Inghirami. Fenway Museum, Boston.
"La Donna Velata." Pitti Gallery, Florence.
"Holy Family of Francis I." Louvre, Paris.
"La Fornarina." Barberini Gallery, Rome.
Many representative pictures are in all European galleries.

Julio Romano (Giulio Pippi, 1492–1546) is the most eminent of Raphael's scholars, and was his ablest assistant. He imitated his master closely so long as he wrought with him, but after the death of the latter Romano's work grew coarse and extravagant.

His design is the best part of his pictures. He is wanting in sentiment, his coloring is dull and heavy — a brick red predominating in much of his work. His influence led toward the coming decadence of Italian art.

Representative works:

Frescoes (under Raphael) in Sala di Constantino, Vatican, Rome.
FRESCOES. Ducal Palace, Mantua, and in Palazzo del Tè, near Mantua.
Altar-piece. San Stefano, Genoa.
"Apollo and Muses." Uffizi Gallery, Florence.
"Holy Family." Dresden Gallery.
"Education of Jupiter." National Gallery, London.
Several pictures in Louvre, Paris.

Francesco Primaticcio (1504–1570) and **Perino del Vaga** (1500–1547) are other followers and assistants of Raphael who imitated closely that master's style during his life, but rapidly degenerated after his death. Their works are strongly decorative in character.

CHAPTER VIII.

ITALIAN PAINTING.

PADUAN SCHOOL.

EARLY RENAISSANCE PERIOD, 1400–1500.

FOUNDED by Francesco Squarcione.

Characteristics. — Early work influenced by Giotto; later allied to Venetian School; marked by a severe study of form from the antique; scientific practice of linear perspective; a mythological tendency in subjects; good expression and fairly good color.

Francesco Squarcione (1394–1474), of Padua, is more noted as a teacher than artist. He was at the head of one of the largest schools known in the history of art. His scholars were very proud of him, and often added to their own signatures "the pupil of Squarcione."

The foundation of the school was a study of ancient bas-relief.

Squarcione travelled over many parts of Greece and all over Italy for the express purpose of making drawings from the most valuable examples of ancient sculpture. His house was one of the chief attractions of Padua, and his collection of drawings and casts from the remains of antique sculpture was the largest and most celebrated of its time.

His pupils have given his name more fame than has his painting. By means of their assistance he executed a great series of frescoes in the Eremitani chapel, Padua, which was to the artists of northern Italy what the Brancacci Chapel, Florence, was to the Florentine painters.

Only two works may, according to best modern criticism, be surely ascribed to Squarcione. These belong to the Lazzari family of Padua. They have been reproduced by Milanesi in his book on Squarcione.

Andrea Mantegna (1431–1506), born in the neighborhood of Padua, is the greatest name of this school, and ranks with Ghirlandajo, Botticelli, and Filippino Lippi, of the Florentine, being second only to the greatest masters.

His story, as told by Vasari, somewhat resembles that of Giotto. He was a shepherd boy, but having very early in life shown an aptitude for drawing, he attracted the notice of the master, Squarcione, who not only took him for a pupil, but adopted him as a son. He became a passionate lover of the works of the great Florentine sculptor, Donatello.

He married a sister of the Venetian painter, Giovanni Bellini, and his later work was influenced by that master.

His art influence was felt throughout Italy.

He painted diligently through life and left many works by means of which his style may be studied to-day.

He takes a high rank among the first Italian engravers on copper.

Characteristics. — Mantegna's style of design is so closely drawn from antique sculptures that many of his early compositions possess the character of colored bas-reliefs.

His later work combines with this love of the antique an intense realistic tendency.

His pictures impress one as being stiff, austere, and lofty, although permeated often by a passionate warmth of feeling.

His figures are long and lean; his faces solemn, often tragic, when influenced by strong emotions; the hair long and curling, hands short and fleshy and very precise.

His draperies are composed of a multitude of little clinging folds and resemble bronze sculpture.

His backgrounds are often filled with stately, turreted architecture; when a landscape background is used, there is usually a steep hill surmounted by a fortress, with a path winding up to it, or else there are high, jagged rocks.

He loved to picture detail, and his work vies in this respect with that of the Flemish masters.

His color is wanting in harmony.

His wall paintings are in tempera on dry plaster.

Most important works:

Wall paintings. Eremitani Chapel, Padua.

Wall paintings. Ducal Palace, Mantua. These are remarkable as being the oldest example of ceiling painting intended to deceive the eye. The ceiling appears to open in the centre, and one seems to gaze through a circular balustrade into the open sky. On the upper ledge of the balustrade a peacock is strutting in the sunshine; heads of women and children, the latter full of fun and roguery, are looking across to each other. Everything is drawn in most accurate perspective. This work undoubtedly influenced Correggio (see p. 111) in his wall decorations in the convent at Parma.

Series of nine pictures (originally painted for the decoration of the hall or theatre of the Palace of San Sebastiano, Mantua). Hampton Court, England.

Representative pictures are in Uffizi Gallery, Florence; Brera Gallery, Milan; National Gallery, London.

Bartolommeo Montagna (1450?–1523), of Vincenza, may be placed in either the Paduan or the Venetian School, since he was influenced by both Mantegna and the Bellini. This artist has been unfortunate in having had a great part of his now known works attributed to other painters. Modern criticism is busy with him at present and is fast adding honor to his name.

Characteristics. — His subjects are usually groups of sacred characters, Holy Families, etc.

His drawing is free and sure, his figures are dignified, and his draperies treated with considerable breadth.

Color clear and rich, with low, soft tones.

Angel children are often introduced, playing on musical instruments.

His landscape backgrounds, most carefully executed, are more than usually attractive and indicate a poetic fancy.

Representative works :

Altar-pieces. Seminario, Padua, and Brera Gallery, Milan.
"Ecce Homo." Louvre, Paris.
"Madonnas." National Gallery, London, and Berlin Museum.

CHAPTER IX.

ITALIAN PAINTING.

VENETIAN SCHOOL.

EARLY RENAISSANCE PERIOD, 1400–1500.

THE earliest existing color work in Venice is in the form of mosaics, and dates from the beginning of the decoration of the Cathedral of San Marco (about 1070 A.D.). No existing paintings were wrought until about the middle of the fourteenth century. Then the art was thoroughly Byzantine in character. It differs little from the early Florentine (Gothic Period) save that it shows a greater feeling for color.

Characteristics. — Slight evidence of study of antique. Subjects, religious and portrait. Full of devotional spirit and sentiment until after Giovanni Bellini. Later work (High Renaissance) marked by gorgeous effects of color and beauty of line. Ideal figures appear; devotional spirit becomes subordinate; physical beauty is preëminent. The portrait is a prominent feature. Pure landscape painting is practised.

Niccolò Semitecolo (about 1350) produced some of the earliest existing paintings, and may be studied in the Academy, Venice.

Antonio Vivarini (was painting 1440) was evidently influenced by *Fabriano* (see Roman School, p. 69), who was invited to Venice in 1420 to decorate a hall in the Ducal Palace. His works abound with gilt stucco embossments and gold decorations.

Representative works:

"Adoration of the Kings." Berlin Museum.
"Four Saints." National Gallery, London.
Altar-piece. S. Pantaleone, Venice.

Bartolommeo Vivarini (—— 1499) was a brother of Antonio. His works show much independence and originality. In them we see the beginnings of the sense of color so important in this school. There is a certain grandeur in his figures, a breadth[1] in draperies and a fulness of color that are far in advance of anything preceding him. Like his brother, he used many gold ornaments, and often painted on a gold ground.

His paintings are in tempera, but possess much of the force of oil.

Representative works:

"St. Augustine." Church of SS. Giovanni e Paolo, Venice.
Two altar-pieces. Church of the Frari, Venice.
Altar-piece. Museum, Naples.

Carlo Crivelli (was painting 1468–1495) shows evidence of having been under the influence of Squarcione (Paduan School). He was an earnest painter, and is somewhat remarkable by reason of the fact that some of his works are unmistakably rude, unattractive, and even repellent, while others, especially his Madonnas, are full of tender feeling.

Characteristics. — Figures lean and poorly drawn, faces often contorted with disagreeable expression.

He used gold backgrounds and much gold in details.

His method of painting is a delicate hatching.[2]

Fruit, flowers, and birds are freely introduced without regard to any natural effect.

[1] See "Technical Terms Used in Painting," p. 257. [2] *Ibid.*, p. 258.

Representative works :

Altar-pieces. Cathedral and San Domenico, Ascoli.
Four Saints. Academy, Venice.
"Annunciation." National Gallery, London.
"Enthroned Madonna," "Three Saints." Brera Gallery, Milan.
"Entombment." Vatican Gallery, Rome.

Jacopo Bellini (1400?–1464) was pupil of Gentile da Fabriano (Roman School) and an artist of greater merit than he has formerly been considered. This has been proved by a recently discovered sketchbook (now in the Louvre, Paris), which is filled with most interesting and notable sketches (pen drawings) that show him to have been an enthusiastic student of the antique, of perspective, anatomy, and the human face. His drawing is exceptionally fine; his color, soft and clear.

Most important works :

"Crucifixion." Gallery, Verona.
"Madonna." Academy, Venice.
"Madonna." Tadini Gallery, Lovere. All these pictures have been much injured by restorations.
Sketchbooks in Louvre, Paris, and British Museum, London.

Gentile Bellini (1426?–1507), son as well as pupil of Jacopo Bellini, went when young from Padua to Venice, and gained great honor in that city. When in 1479 Sultan Mahomet applied to Venice for a good painter, Gentile was sent to Constantinople, where he made a portrait of the Sultan, beside executing several other commissions. Returning to Venice he painted a series of large pictures in the Council Hall of the Ducal Palace, representing scenes in Venetian history, all of which were destroyed by the great fire of 1577. His existing works are rare.

Characteristics. — Gentile Bellini has set before us the contemporary life of Venice as has no other artist or his-

torian. He represented the architectural Venice of his day and against it pictured processions and masses of people clad in rich costumes and painted in a careful, exact manner with full, warm, harmonious color. These he rendered with great individuality of expression and action.

After his return from Constantinople he often introduced oriental costumes which must have been carefully studied.

Most important works:

"Procession of Corpus Domini in Square of St. Mark's" and "Miracle of the True Cross." Academy, Venice.
"Sermon of St. Mark" (finished by Giovanni after his brother's death). Brera Gallery, Milan.
Portraits. Academy, Venice; Louvre, Paris.

Giovanni Bellini (1428–1516) came when young from Padua to Venice, where he spent the remainder of his long life. He was taught by his father and became a greater painter than either his father or brother. He was a continually growing artist, and painted his best pictures when aged.

Mantegna (Paduan School) was his brother-in-law and friend, and some of his earlier pictures can hardly be distinguished from those of that master, while his later ones are filled with the perfection of beauty that marks the High Renaissance. He attained high rank as a portrait painter. He had many pupils, among them Giorgione and Titian. It was during his lifetime that Antonello da Messina introduced the use of oil painting to Italy. Giovanni learned this from Antonello, and in return taught him all that ever gave him any reputation as a painter.

His best and all his latest works are painted in oils.

Characteristics. — Subjects are mostly religious, and often have landscape backgrounds, for which he evinced great love.

His figures possess much dignity and serenity; his best Madonnas are really majestic as they lift the "column of

their throats" and hold forth the Divine Child to the worship of the world.

His earlier works show a certain hardness; the drapery is angular; the anatomical joinings evident in hands and feet. In his later works all these defects disappear.

His color is true Venetian, flooded with golden light. He paid great attention to the detail of costumes and also of land-

GIOVANNI BELLINI. DEAD CHRIST MOURNED BY ANGELS. BERLIN MUSEUM.

scape, picturing with fidelity the undulating forms of distant hills and all the minutiæ of weeds and stones in the foreground.

Most important works:

"Madonnas." San Zaccaria and Church of the Frari, Venice. These are his masterpieces.

"Madonna and Child with St. George and St. Paul." Academy, Venice.

"St. Jerome." S. Giovanni Crisistomo, Venice.

Altar-piece. "Coronation of the Virgin." San Francesco, Pesaro.

"Doge Barbarigo introduced to Madonna by St. Mark and St. Augustine." S. Pietro Martire, Murano.
"Baptism of Christ." S. Corona, Vicenza.
Portrait. National Gallery, London.

Antonello da Messina (1445?–1493), born in Sicily, has probably received much more notice on account of his alleged introduction of oil painting into Italy than from his painting, though his portraits really deserve high rank. Vasari's account of this is now generally discredited by authorities. He says: "Antonello degli Antoni, a young painter of Messina, commonly called *Antonello da Messina*, saw, in the possession of King Alphonso I of Naples, a picture of the Annunciation by John van Eyck (Flemish School), and being struck with the beauty of the *impasto*[1] set out immediately for Bruges in order to discover by what means it was produced. He obtained the secret from John van Eyck, and remained several years in Flanders, until he had mastered the process; then returned to Italy, where he gathered about himself a numerous school, and spread a general knowledge of his method."

It is now thought probable that Antonello gained a knowledge of Flemish methods of using oils from Flemish painters who came to Italy, and afterward introduced its use into the Venetian School.

Characteristics. — His early work is marked by Flemish characteristics, being very minute and labored, and possessing the red color that predominates in the Van Eyck pictures; his later is strongly influenced by Giovanni Bellini.

Representative works:

"St. Sebastian." Gallery, Dresden.
"Salvator Mundi." National Gallery, London.

[1] See "Technical Terms Used in Painting," p. 258.

Portraits in Trivulzio Collection, Milan ; Borghese Gallery, Rome ; Naples Museum (here ascribed to Giovanni Bellini) ; Berlin Museum ; and Louvre, Paris.

Vittore Carpaccio (dates of life unknown ; was painting from 1490–1522) is one of the most eminent of the contemporaries or the followers of the Bellini, and combines many of the delightful characteristics of both brothers. Like Gentile Bellini, he was a story-teller, but while the former delighted in picturing historic tales, Carpaccio reveled in those of a legendary and poetic character. He treated even his historic paintings in an imaginative way. He is in many points inferior to the Bellini brothers, but is extremely quaint and fascinating.

Characteristics. — Composition is formal and stately. Drawing is often faulty ; his figures are short-bodied ; his faces usually homely and earnest. Some few, however, as in the Life of St. Ursula, are thoroughly charming. He followed Giovanni Bellini's habit of introducing into his Madonna pictures little boy-angels playing on musical instruments.

He was also fond of introducing animals, such as dogs, monkeys, and birds (especially parrots).

Most important works :

Series of nine large pictures (scenes in Life of St. Ursula). Academy, Venice.
" Presentation in Temple." Academy, Venice.
Series of Pictures. Scuola of San Giorgio dei Schiavoni, Venice.
" Death of the Virgin." Gallery, Ferrara.
" Enthroned Madonna." National Gallery, London.

Cima da Conegliano (Giovanni Battista Cima, —— 1517 ?) was a follower of Giovanni Bellini.

He limited himself wholly to the representation of devotional subjects, such as the Holy Family and saints, and these he treated with a singular impressiveness.

His figures of male saints are especially grand; his Madonnas, though pleasing, often lack character.

Like Giovanni Bellini and Carpaccio, he had the habit of introducing little boy-angels playing on musical instruments.

His landscape backgrounds rival those of Giovanni Bellini in the careful rendering of detail. He often introduced the hills of Conegliano and its rock crowned with castellated towers.

His early work is in tempera; his later in oils.

Representative works:

"Baptism of Christ." S. Giovanni in Bragora, Venice.
"St. John Baptist and Four Saints." S. Maria del Orto, Venice.
"Pietà." Academy, Venice.
Two Altar-pieces. Gallery, Parma.
St. Peter Martyr. Brera Gallery, Milan.
"Incredulity of St. Thomas." National Gallery, London.

Alvise Vivarini (—— 1503?) was also under the influence of Giovanni Bellini and produced noble works which have long been unrecognized, having passed under the names of other masters.

His subjects are religious and portrait.

Representative works:

Altar-piece. Academy, Venice.
Altar-piece (probably his best work). Berlin Museum.
Altar-piece. "St. Ambrose Enthroned surrounded by Saints" (finished after Vivarini's death by his pupil, Basaiti). SS. Giovanni e Paolo, Venice.

Other names of some importance belonging to this time are **Andrea Previtali** (1480?–1525?); **Catena** (Vincenzo di Biagio, —— 1531), who painted especially fine portraits; **Pier Francesco Bissolo** (1464–1528); and **Giovanni Mansueti** (1450?——).

CHAPTER X.

ITALIAN PAINTING.

VENETIAN SCHOOL (*Continued*).

HIGH RENAISSANCE PERIOD, 1500–1600.

Giorgione (Giorgio Barbarelli, 1477–1511), born in the neighborhood of Castelfranco, received the name by which he is known to-day on account of his stature; it simply means "big George."

No artist of this school ranks higher to-day, though he lived so few years, and there are in existence so few pictures known surely to be the work of his hands.

He was a fellow-pupil of Titian in the studio of Giovanni Bellini, and seemed to exercise a stronger influence over this master than did Bellini himself. Indeed, Giorgione is especially great as an *influence*. He lives more through the work of his contemporaries and followers, on whom he imposed his own powerful personality, than through his own painting, though his pictures are full of strength and charm.

Characteristics. — He wrought a great change in Venetian painting, both in conception and in method of treatment.

In him the *sentiment* of art was made second to its artistic and sensuous development.

Hitherto the subjects had been removed from and were higher than the people — Madonnas, saints, and high-born princes. Giorgione painted the *fête*, the concert, the philosopher, and the shepherd. The subject mattered little to him provided he could render it with true pictorial beauty.

He always sacrificed detail, which had been of so much value in earlier Venetian painting, to the effect of the whole.

He employed few figures in composition; was fond of using three.

He discarded the minute treatment of landscape seen in Bellini's work and painted broad sweeps of meadow, purple mountains, and massed architecture.

His painting of portrait is superb.

His color possesses in the highest degree the glowing intensity of the Venetian School. One critic has said:

GIORGIONE. THE CONCERT. PITTI GALLERY, FLORENCE.

"Titian's color looks as if lighted from without; Giorgione's, as if lighted from within." He painted in tempera and then glazed in oil, to which process have been attributed the superior brilliance and transparence of his colors.

He is said to have been the first to really imitate the texture of draperies.

There is no artist about whose authentic works there has been greater controversy. Only a very few are given to him without dispute.

List of most important authentic and doubtful works:

Altar-piece. "Madonna, Child, and Saints." Castelfranco.
"Ordeal by Fire" and "Judgment of Solomon" (painted in youth). Uffizi Gallery, Florence.
"Knight of Malta." Uffizi Gallery, Florence.
"The Concert" (thought authentic by most critics; attributed to Titian as a youthful work, by Morelli). Pitti Gallery, Florence.
"Sleeping Venus" (until recently attributed to Titian. The weight of authority now gives it to Giorgione). Dresden.
"Christ Bearing Cross." Fenway Museum, Boston.
"Concert Champêtre (disputed). Louvre, Paris.
"Three Philosophers" or "Astrologers." Vienna Gallery.
"Family of Giorgione." Giovanelli Palace, Venice.

Sebastian del Piombo (Sebastiano Luciani, 1485–1547) was an eminent pupil of Giorgione. Like Raphael, he possessed a most sensitive, artistic nature, which readily received strong impressions from all with whom he was brought into close contact; therefore his work is more or less eclectic. First, he imitated the manner of Cima da Conegliano, then was powerfully influenced by Giorgione. Afterward, going to Florence, he fell under the influence of Michael Angelo, and still later, in Rome, he imitated Raphael so successfully that several works which have hitherto been regarded as Raphael's are now attributed to Sebastian.

His coloring is always Venetian; his conceptions and design often thoroughly Florentine.

Most important works:

"Raising of Lazarus." National Gallery, London. This is a noble picture and the artist's greatest. It is said that Michael Angelo assisted him in the drawing of Lazarus in the hope

that the picture might excel "The Transfiguration," by Raphael, which was painted at the same time. Both pictures were by the order of the Bishop of Narbonne, afterward Pope Clement VII.

"Visitation." Louvre, Paris.

"Martyrdom of St. Agatha." Pitti Gallery, Florence.

"The Fornarina" (hitherto ascribed to Raphael, now given by many critics to Del Piombo). Uffizi Gallery, Florence.

Portrait of Andrea Doria. Doria Gallery, Rome.

"The Violin Player" (hitherto ascribed to Raphael). Formerly in Sciarra Gallery, Rome. Present place unknown.

Wall Paintings. S. Pietro in Montorio, Rome.

Titian (Tiziano Vecellio, 1477–1576), born in Cadore, among the Italian Alps, is the fourth name in the so-called quartet of world-masters of painting. He came when a boy to Venice, where he entered the studio of the Bellini brothers and became a pupil of Giovanni Bellini and a fellow-pupil of Giorgione, by whom he was more strongly influenced than by the master himself.

Titian has been always accounted the greatest of the Venetian painters. The art of Venice is not, however, that of Florence, and we do not find the greatness of Titian reaching such heights as that of Michael Angelo and Raphael, or even Leonardo da Vinci.

Titian is great in color; he is great also in every technical quality necessary to the thorough furnishing of the artist.

His art life was one of long triumph. For a short time he painted in the court of Ferrara, but soon returned to Venice, where he spent all his remaining years. Here he received every emolument possible. Fame, riches, friends, and honors crowded upon him. Kings and princes would have their portraits painted by no other hand.

His religious pictures were mostly painted in his youth. In his later work we find many classic or mythological

themes, much portrait painting, and that style of fancy female figures that had its origin with him, and which is so evident a mark of the degeneracy of Italian art when we see it attempted by his mediocre followers.

He also painted some purely landscape pictures, a new art feature of this time.

TITIAN. CATHERINE CORNARO. UFFIZI GALLERY, FLORENCE.

Characteristics.— There is little of the spiritual ideal in Titian's work; he is, emphatically, the painter of humanity; not common humanity, but high-born humanity.

In his religious pictures we do not find the effort to portray spiritual feeling; the picture seems to have been conceived only to represent a group of noble, tranquil, magnificently painted people.

His church pictures are some of the most gorgeous in art. They are thoroughly Venetian in spirit, filled with columns, banners, superb priestly robes, and princely costumes, and glow with richest harmonies of color.

His composition at its best is unsurpassed, for he composed *everything* in his picture, — line, mass, color, light and

shade, — all balance most perfectly. His handling[1] is bold, free, and rapid; detail is wholly subordinated to general effect.

His portraits, perhaps the most noted in art, are always courtly, dignified, high-bred men and women, and are rendered particularly attractive by the wonderful quality of breadth of color and light that fills the canvas. His drawing is sometimes weak; the contours of face are often lacking in subtility, while the hands are swollen and puffy.

His landscapes are marked by the grand Alpine scenery amidst which he was born, and are often rendered impressive by clouds and storms.

With him began the fashion of painting fancy female portraits and Venuses.

Most important works:

"Assumption of the Virgin." Academy, Venice. This is numbered among the twelve pictures sometimes called "World Pictures."[2]

"Presentation of the Virgin." Academy, Venice.

"Venuses," "Flora," and portraits of Duke and Duchess of Urbino and Catherine Cornaro. Uffizi Gallery, Florence.

"La Donna Bella" and portraits of Philip II and poet Aretinus. Pitti Gallery, Florence.

"Sacred and Profane Love," sometimes called "Artless and Sated Love." Borghese Gallery, Rome.

"Entombment," "Woman at Toilet." Louvre, Paris.

"Bacchus and Ariadne." National Gallery, London.

"Titian's Daughter." Berlin Museum.

Portrait of Emperor Charles. Madrid Gallery.

Palma Vecchio (Jacopo Palma, 1480?-1528), called *Il Vecchio* (The Elder), to distinguish him from a grandnephew who also was a painter, takes a deservedly high rank in this school, though he is not equal to its greatest masters.

[1] See "Technical Terms Used in Painting," p. 258.

[2] See p. 51.

Characteristics. — His works show the influence of Giovanni Bellini, Giorgione, and Titian. They possess all the important characteristics of Venetian painting; are mostly personations of sacred characters; grand, stately, marked by much amplitude of form and drapery, and richly colored. They have often passed under the name of Titian.

The face and figure of a favorite model constantly recur in his work, a model whom Titian must also have used. This was formerly said to be Palma's daughter and was called *Violante*, until it has been proved that he had no daughter.

He painted in three distinct manners, distinguished as the Bellinesque, the Giorgionesque, and the blonde.

Most important works:

Altar-piece. "St. Barbara" (Giorgionesque manner). Santa Maria Formosa, Venice. This is the artist's masterpiece. In the centre, St. Barbara (patroness of the Venetian gunners), crowned and bearing the palm, stands on a pedestal on either side of which is a cannon. Beside her are St. Sebastian and St. John the Baptist, St. Anthony and St. Dominick; above is a *lunette*, in which is painted a dead Christ (or Pietà). St. Barbara is one of the grandest figures in art; her massive form and broad, sweeping draperies are characteristic of the artist. The color is a superb scale of reds.

"Tobias and Angel" (Bellinesque manner). Stuttgart Gallery.

"The Three Sisters" and "Venus" (blonde manner). Gallery, Dresden.

"Santa Conversazione." Gallery, Naples.

"La Bella" (formerly attributed to Titian). Sciarra Palace, Rome.

"Adoration of Shepherds" (Giorgionesque manner). Louvre, Paris.

Representative pictures are in all European galleries.

Lorenzo Lotto (1476?–1556) is an artist about whom comparatively little has been hitherto known, but who is rapidly

growing in importance in the opinion of most competent critics. He was one of those sensitive painters who quickly feel the influence of contemporaries, yet he retained a charming individuality that marks his works. This is a subtile appreciation of the inner feelings or emotion of his figures — a depth of expression that is shown in face and gesture, and that gives more vivacity to his pictures than is usual in Venetian art. Sometimes this is exaggerated almost to affectation.

His portraits are especially fine ; they are characterized by a peculiar greenness of shadow.

Representative works :

Altar-pieces. SS. Giovanni e Paolo and Church of the Carmine, Venice.

Altar-piece. Gallery, Ancona.

Portraits. Brera Gallery, Milan ; Gallery, Vienna ; National Gallery, London ; Hampton Court, England.

"The Three Stages of Life" (believed by Morelli to be by Giorgione). Pitti Gallery, Florence.

Tintoretto (Jacopo Robusti, 1518–1594), born in Venice and called *Tintoretto* (little dyer) from the trade of his father, is said to have been at one time a pupil in the studio of Titian, who sent him home at the end of three days, saying that he "never would be anything but a dauber." Some writers have attributed this action to Titian's jealousy, but it is difficult to believe this to have been the case. There, however, could have been few pupils in the studio who would have shown greater ability, judging from after results.

Tintoretto is one of the boldest and most assured painters known in the history of art. He was so rapid with his brush that he was called *Il Furioso* by his contemporaries. He painted in Venice through his long life, and his pictures are all over the city. It is only here that he ought to be

studied. These paintings are astonishing both in number and size. The Venetians did not care for fresco, preferring to cover the walls and ceilings of their immense halls with oil paintings, and Tintoretto furnished many of these.

No such diversity of opinion has ever existed regarding the merit of any other painter. Vasari declares that

TINTORETTO. MARRIAGE OF ARIADNE AND BACCHUS. DUCAL PALACE, VENICE.

he executed his pictures by haphazard, without design, as if he desired to show that art is but a jest, while Mr. Ruskin sets him side by side with Michael Angelo, and that without in the least disparaging that great master's claim to the highest admiration of all. Between these so diverse judgments intelligent popular opinion of the day places this artist. Without doubt he was a careless

painter, for all degrees of merit may be seen through his mass of works. His ability, however, must be judged by his best, and this puts him unmistakably among the greatest of Venetian masters.

Characteristics. — Subjects mostly religious, mythological, and portrait. Inventive and dramatic power of representation wonderful. He was a story-teller and loved to combine many incidents within one picture.

He attempted to follow both the Florentine and Venetian schools, — to draw like Michael Angelo, and to color like Titian. While possessing much of the force of the former, he lacked that master's dignity of motion.

Some of his figures are the most headlong, the most impetuous in the world of art. This *action* is one of his most marked characteristics. He even makes his light and shade a power in the movement of his pictures.

His color is very variable ; sometimes rivalling the richest productions of his school ; sometimes wholly wanting in force.

His portraits are fine beyond all question.

Most important works :

Fifty-seven large paintings (most noted of which is the " Crucifixion ") Scuola di San Rocco, Venice. This is one of the four most famous art buildings in the world ; the other three being the Brancacci Chapel of Santa Maria del Carmine, Florence ; the Sistine Chapel of the Vatican, Rome, and the Arena Chapel, Padua.

Several pictures in S. Maria del Orto, Venice ; among which are " The Last Judgment " (so extolled by Mr. Ruskin) ; the " Presentation of the Virgin " (painted in competition with that by Titian in Academy), and " Miracle of St. Agnes."

Some twenty-three authentic works in Ducal Palace, Venice ; among which are " Paradise," the largest oil painting in the

world (30 feet by 74 feet), containing some five hundred figures; "Bacchus and Ariadne;" "The Graces;" "Minerva driving away Mars," and "Forge of Vulcan."

"Miracle of St. Mark" (his masterpiece), "Death of Abel," "Adam and Eve." Academy, Venice.

Representative portraits are in Pitti and Uffizi Galleries, Florence; Academy, Venice; Gallery, Vienna; Gallery, Cassel; Colonna Gallery, Rome.

Paul Veronese (Paolo Cagliari, 1528–1588), born in Verona, followed the principles practised by the greatest Venetian masters, but originated a certain magnificence of style peculiar to himself. His pictures are distinguished by crowds of people arrayed with all the pomp and splendor that imagination can conceive or color accomplish, while in his backgrounds are piles of architecture of a vastness and richness without parallel in reality or in art. He set before us the old magnificent Venetian life in all its glory and intoxicating pleasures, and in this kind of picture he seems to have delighted most; for even when he treated more serious subjects and attempted to portray deep feeling, although he evidently possessed a discriminating perception of character and sometimes expressed it, yet he violated taste by painting every scene, lofty or humble, sacred or secular, with the pomp of splendor and the richness of ornament, which were the fashion of his time.

He was much more careful in drawing than was Tintoretto, and his color possesses a brilliant transparence unequalled in his school.

He had a habit of introducing portraits of his friends, himself, his family, and domestic animals into even his most sacred pictures.

Most important works:

"Marriage of Cana." Louvre, Paris. This picture covers six hundred square feet, and contains one hundred and thirty

life-size figures, many of which are portraits of some of the most distinguished people of the time, including Veronese's fellow-artists, all arrayed in gorgeous costumes. The principal figures, Christ and his mother, though in the centre of the picture, seem quite in the background.

Series of pictures. San Sebastiano, Venice.

"Triumph of Venice," "Rape of Europa." Ducal Palace, Venice.

"Feast of the Levite." Academy, Venice.

"Family of Darius." National Gallery, London.

"Feast at the House of Simon." Brera Gallery, Milan.

Bonifazio I, called *Bonifazio Veronese* (—— 1540), **Bonifazio II** (—— 1553), and **Bonifazio III,** called *Bonifazio Veneziano* are also names of some note in this school. Especially is this the case with **Bonifazio Veronese,** who is rapidly advancing in importance as his works are better known. Many of them are still catalogued under the names of other artists.

Representative works are:

"Finding of Moses." Pitti Gallery, Florence.

"Madonna and Archangel Raphael with Tobias." Ambrosiana, Milan. Both of these pictures were formerly attributed to Giorgione.

"Madonna and Child with Saints." National Gallery, London.

Other noted names are **Pordenone** (1483–1540), who followed Giorgione and Titian; **Paris Bordone** (1495–1570), especially noted for portrait painting; and the **Bassano** family, of which **Jacopo** (often called *Jacopo da Ponte*) is by far the most important. He chose subjects into which he could largely introduce landscape with its accessories, animals and still life.

Mention must also be made of **Moretto** (1498–1555), who was born and painted in Brescia, but followed the Venetian School, and his pupil **Moroni** (—— 1578), who is especially

noted for fine portraits, some of which have until lately been attributed to Titian.

In the decadence of Venetian art some of the most important names are **Jacopo Palma** (*Il Giovine*, 1544–1628), who followed Tintoretto; **Il Padovanino** (1590–1650), who endeavored to follow Titian and Veronese; **Gian Battista Tiepolo** (1692–1770), one of the best painters of this time, a fine colorist and fresco painter; and **Pietro Longhi** (—— 1762), who painted genre pictures and has sometimes been called the Venetian Hogarth.

CHAPTER XI.

ITALIAN PAINTING.

FERRARESE SCHOOL.

Early and High Renaissance Periods.

Characteristics. — Early painting, influenced by the early Paduan School, of minor importance; later allied to the Bolognese School and influential in the art of central Italy. Early style, stiff, mannered, with close rendering of detail; later, full of sentiment and refinement, excelling in chiaroscuro and color; fine landscape backgrounds.

Subjects sacred and mythological.

Early Renaissance Period, 1400–1500.

Cosimo Tura (1420–1495) was probably a pupil of Squarcione, of the Paduan School. His work is quaint, full of anatomical coarseness, and labored in detail, but is usually correct in drawing and gives the impression of life and energy. When architecture is introduced, it is fantastic and much ornamented by colored marbles and even metals.

His color is crude (yellows, reds, and greens predominating) and lacks harmony; his draperies are very strongly marked and angular.

Most important works:

"Annunciation," "St. George and the Dragon," and "St. Jerome." Gallery, Ferrara.

"Madonna and Saints." Berlin Museum.

"Dead Christ." Louvre, Paris.
"Madonna with sleeping Child and Saints." National Gallery, London.

Francesco Cossa (was painting 1450–1474) was a stronger painter than Cosimo Tura. Leaving Ferrara in middle life, he went to Bologna and there influenced and was influenced by the Bolognese School.

His pictures are marked by originality and strength, and show a higher development of all art qualities than do those of Tura. His draperies are well arranged; his color soft and his detail less painfully rendered.

Representative works:

Altar-piece. Gallery, Bologna.
"Twelve Apostles." San Petronio, Bologna.
"St. Vincentius Ferrer." National Gallery, London.

Ercole Roberti de' Grandi (was painting 1475–1496) is very imperfectly known. His work shows the influence of Mantegna of the Paduan School, and of Giovanni Bellini of the Venetian. It is supposed that he accompanied Cossa to Bologna.

Few pictures are surely known to be his, but these are fine in design and execution; critics are much interested in studying him at present.

Works thought to be authentic:

Drawing, "Massacre of the Innocents." Louvre, Paris.
Altar-piece. Brera Gallery, Milan.
"Gathering of the Manna," "Christ on the way to Golgotha," "Taking down from the Cross." Gallery, Dresden.

Lorenzo Costa (1455?–1535) is one of the principal representatives of this school as influenced by the Bolognese. He spent most of his life in Bologna, and there gained great influence over Francia, with whom he painted (see Bolognese School).

He was a more refined painter than his predecessors, though his earliest works show the hard outlines, crude color, and stiff figures of Cosimo Tura; his later ones are delicate in drawing, excellent in color, soft in light and shade and detail.

His sentiment is of a high order, even tending toward the poetic. It reminds one of Perugino (Roman School).

His landscape backgrounds are particularly pleasing, showing softly swelling valleys and distant blue mountains, and are enlivened by incidents.

He painted some good portraits.

Representative works:

Altar-pieces. San Giovanni in Monte, Bologna.
Paintings in Chapel of St. Cecilia, Bologna.
Altar-piece. Academy, Bologna.
"Court of Isabella d'Este" (an allegory). Louvre, Paris.
Several pictures in Berlin Museum.

Francesco Bianchi (—— 1510) is especially interesting in the history of painting, because he, in 1480, established himself in Modena, where he founded a school, which produced Correggio.

His work resembles in its detail that of Costa and Roberti de' Grandi, but his color and chiaroscuro are more delicate.

Representative works:

"Annunciation." Gallery, Modena.
Altar-piece. Louvre, Paris.

Ercole Grandi di Giulio Cesare (—— 1531) was a pupil in the school of Lorenzo Costa and Francia, at Bologna, but was influenced most strongly by Costa. His figures are very refined, graceful, and pleasing, but he was of comparatively little importance in the development of the Ferrarese School.

Representative works:

Eight pictures in tempera, formerly in Constabili Collection, Ferrara, now scattered; two are in collection of Sir Henry Layard, Venice; four in private collection, Milan; one in Gallery, Bergamo; and one in England.
"Pietà" and "St. Sebastian." Gallery, Ferrara.

HIGH RENAISSANCE PERIOD, 1500–1600.

Dosso Dossi (Giovanni di Lutero, 1479–1542), of Ferrara, was in his later work influenced by the Venetian masters. Although his pictures are distinctively Ferrarese, yet they surpass all former ones of his school in richness of color and a certain luxuriousness of sentiment.

He painted many mythological and fanciful subjects, placing his figures in particularly fine landscape settings.

He also excelled in portraits, many of which are worthy rivals of Titian's.

Representative works:

Altar-piece. "Madonna and Saints." Gallery, Ferrara.
"Coronation of Virgin," "St. George," "Archangel Michael warring against Satan." Gallery, Dresden.
"Bacchanal." Pitti Gallery, Florence.
"Circe." Borghese Gallery, Rome.
Portraits. Gallery, Modena.
"St. Sebastian." Brera Gallery, Milan.

Garofalo (Benvenuto Tisi, 1481–1559), so called from the town of his birth, was at first strongly influenced by the greater Ferrarese artists; later he visited Rome and fell under the influence of Raphael. His early works are his strongest, as his Roman manner is marked by a fondness for quiet beauty of expression that is often mannered and insipid. He was called by his countrymen the *Ferrarese Raphael.*

Characteristics. — He often introduced a choir of singing angels in the air. His coloring is less pure and strong than that of Dosso Dossi; he had a fondness for putting somewhere in the picture a peculiar light straw color.

His landscape backgrounds are always Ferrarese; a mannerism in many of them is a peculiar distribution of light and color; a yellow streak of sunshine runs straight through the middle distance, while the sky is dull red towards the horizon.

Very many of this artist's works (mostly small easel pictures) are in the European galleries.

Representative works:

Series of Pictures, Gallery, Ferrara.
"Descent from the Cross," "Adoration of the Shepherds." Borghese Gallery, Rome.
"Salutation," "Adoration of the Child." Doria Gallery, Rome.
"Madonna in Glory." Academy, Venice.
Mythological Pictures. Gallery, Dresden.
"Madonna and Child with Saints." National Gallery, London.

Correggio (Antonio Allegri, 1494–1534), so called from his birthplace, a little town near Modena, is an artist concerning whose youth and study much has been said and little known. By highest authority at present time, he is considered to have been early a pupil of Bianchi at Modena, and later to have entered the studio of Costa and Francia at Bologna. His earliest works show the influence of these painters. He became one of the greatest Italian masters of painting, and his best pictures are as much sought after as are those of Raphael and Titian.

He led a singularly quiet and restricted life, wholly separate from all competition with other masters of his time. Many of his notable religious paintings were executed in Parma, whither he went by invitation. Afterward he returned to the little town where he was born, and died there.

Though the style of Correggio had much influence upon the art of northern Italy, yet he does not seem to have had any very distinguished scholars. They all, striving to paint like their master, without possessing his genius, fell into a disagreeable mannerism.

Every important European gallery has examples of his work.

Characteristics. — Subjects religious and mythological.

CORREGGIO. MARRIAGE OF ST. CATHERINE. LOUVRE.

Composition quiet and simple, save in large church pictures, where it is somewhat conventional.

Correggio was a worshipper of physical beauty, particularly that of women and children, and no one can study his

pictures without feeling that, whatever the subjects, they were painted, first of all, to express this beauty.

To portray charm, not character, was his mission. In this he is more closely allied to the Venetian School, as seen in Giorgione and Titian, than to any other.

His figures always express joy ; they are in motion, or just on the verge of it. In this grace of motion he surpasses all other masters.

His chiaroscuro, at its best, rivals that of Leonardo da Vinci. His flesh shadows are so transparent that one seems to look through them and see the very texture of the flesh.

His color vies with the Venetian in beauty, but is more Ferrarese in pure, simple brilliance ; he was very fond of a certain beautiful blue, which marks many of his pictures.

His type of faces recalls that of Leonardo. It has been said that only two artists have ever painted the smile of woman — Leonardo and Correggio ; but the difference is great between the two smiles. Leonardo's is full of subtility, is the expression of something deep in the life and character, while Correggio's is as transparent as the light ; it is simply the joy of existence. He was no deep student of human nature.

His women's hands are peculiarly beautiful, slender, and restless. His children's heads have usually an exaggerated forehead and an abundance of curly hair. Their faces express archness, sometimes roguery.

Most important works :

FRESCOES. Convent of S. Paolo, Parma.
FRESCOES. Cupolas of Duomo and S. Giovanni, Parma.
" Madonna della Scodella," " Il Giorno." Gallery, Parma.
" Madonna and Child." Uffizi Gallery, Florence.
" La Danae." Borghese Gallery, Rome.
Madonna (" La Zingarella "). Gallery, Naples.

"Madonna of St. Francis," "Madonna of St. Sebastian," "La Notte," one of the twelve pictures sometimes called "World Pictures." [1] Dresden Gallery. All the light in the last picture proceeds from the child. It bathes with radiance the face of the happy mother, who bends over her babe, and dazzles the eyes of the wondering shepherds.

The celebrated "Reading Magdalen," Dresden Gallery, so long attributed to Correggio, is now, by best authorities, believed to be the work of some Flemish painter.

"Jupiter and Antiope," "Marriage of St. Catherine." Louvre, Paris.

"La Viérge au Panier," "Ecce Homo," "Education of Cupid." National Gallery, London.

Parmigiano (Francesco Mazzuoli, 1504–1540) is one of the most noted of Correggio's followers, but falls far behind his master. Only Correggio could be great in his own peculiar sphere of art.

Parmigiano's Madonnas and saints possess little charm, though his color is clear and warm and his drawing good.

His figures are marked by very long limbs and necks.

His portraits are better than his ideal pictures.

Representative works:

"Moses Breaking the Tables of the Law." Madonna della Steccata, Parma.

"Marriage of St. Catherine." Gallery, Parma.

"Madonna delle collo longo" (with the long neck). Pitti Gallery, Florence.

"Madonna with St. Margaret." Gallery, Bologna.

Altar-piece. National Gallery, London.

Portraits. Museum, Naples; Uffizi Gallery, Florence; Gallery, Vienna; and Madrid Gallery.

[1] See p. 51.

CHAPTER XII.

ITALIAN PAINTING.

LOMBARD SCHOOL.

Early and High Renaissance Periods.

Characteristics. — Early School influenced by Squarcione (Paduan School), later by Leonardo da Vinci (Florentine School). Subjects religious; in best works a perfect treatment of light and shade; color important; a peculiar refinement of sentiment and expression.

Early Renaissance Period, 1400–1500.

Vincenzo Foppa (—— 1492), born in Brescia, and afterward living in Milan, is the first name of importance. It is probable that he studied in the school of Squarcione.

His works show the same study of the antique, the same taste for classic architecture and gilt stucco ornament that are found in the early Paduan School.

They are also marked by an unusual energy of expression, sometimes carried almost to the grotesque, and good outline drawing. His drawings have often been attributed to Mantegna (Paduan School).

Representative works:

Fresco. "St. Sebastian" and Altar-piece. Brera Gallery, Milan.
"Madonna and Child." Municipal Museum, Milan.
Altar-piece. Savona Cathedral.
"Adoration of the Kings" (attributed to Bramantino). National Gallery, London.

Bramantino (Bartolommeo Suardi, about 1450–1526?) was so called from his study under Bramante, the architect and painter (uncle of Raphael).

The works of this artist are very unequal in merit; some almost rival those of Mantegna (Paduan School), while others are of little value.

Many of his pictures are marked by a peculiar disposition of light entering from below. His heads have an abundance of wavy hair surmounted by fantastic headdresses.

Representative works:

"Madonna Enthroned," "St. Martin dividing his Cloak with a Beggar." Brera Gallery, Milan. In this gallery are also several frescoes attributed to Luini which were probably painted by Bramantino.

Altar-piece. Ambrosian Library, Milan.

Ambrogio Borgognone (1445–1523) was a pupil of Foppa, but entirely original in his art. He has been called the *Fra Angelico* of this school, so devout are his works.

They bear a resemblance to those of Perugino (Roman School). His Madonnas are marked by extreme gentleness of expression. His coloring is pale and delicate, particularly in his early works. Later it is more rich and full.

Representative works:

"Christ bearing the Cross." Academy, Pavia.

Altar-piece. "Marriage of St. Catherine of Sienna." National Gallery, London.

"Enthroned Madonna." Berlin Museum.

Altar-piece. S. Spirito, Bergamo.

Giovanni Antonio Beltraffio (1467–1516) was a pupil of Leonardo da Vinci and produced some works that have passed under that artist's name.

His paintings possess the same broad, general treatment, full color, and strength of chiaroscuro that characterize his

master. His faces are of the same type, but usually of a longer oval, and his treatment of the flesh tints is individual.

Representative works:

FRESCO (formerly attributed to Leonardo and badly damaged). Sant' Onofrio, Rome.
Several pictures in Poldi-Pezzoli Gallery, Milan.
Madonna. National Gallery, London.
Madonna. Gallery, Bergamo.

Marco da Oggiono (1470–1530), also a pupil of Leonardo, is of comparatively little importance.

His name is connected with Leonardo's "Last Supper," of which he made several good copies; one is now in the Royal Academy, London; one in the Brera Gallery, Milan; and one in the Hermitage, St. Petersburg.

Most of his original paintings seem to belong to a period prior to Leonardo, so hard are they in style, and so cold and inferior in color.

Representative works:

"Three Archangels." Brera Gallery, Milan.
"Salvator Mundi" (long bore the name of Leonardo). Borghese Gallery, Rome.
"Holy Family." National Gallery, London.

HIGH RENAISSANCE PERIOD, 1500–1600.

Andrea Solario (1460?–1520?) was born in Milan and belonged to a family of architects and sculptors. He came very close to the manner and spirit of Leonardo in many of his pictures, though he lived at one time in Venice and came under the influence of that school.

The modelling of his figures, especially his hands, is remarkably fine. He excelled also in beauty of tone and in power of expression.

Some of his later works show such a decided Flemish character that it is thought he must have visited Flanders.

It has been difficult for critics to decide upon the authorship of several pictures now believed to have been painted by this artist. Formerly they have been distributed among Leonardo, Giovanni Bellini, and Raphael.

Representative works:

"Virgin and Child with Saints." Brera Gallery, Milan.
"Ecce Homo," "Flight into Egypt." Poldi-Pezzoli Gallery, Milan.

LUINI. MARRIAGE OF ST. CATHERINE. POLDI-PEZZOLI MUSEUM, MILAN.

Portrait. "Charles d'Amboise?" (long attributed to Leonardo).
"Madonna of the Green Cushion." Louvre, Paris.
"Herodias." Gallery, Vienna.
"Christ bearing the Cross." Borghese Gallery, Rome.
Portraits in Brera Gallery, Milan, and National Gallery, London.

Bernardino Luini (1475?–1533), born at Luino, on Lake Maggiore, was early a pupil of Borgonone, but in his later life he established himself at Milan and was very power-

fully influenced by Leonardo, the spirit and style of whose work he followed most closely. Through him we can really study this great master who has left so few paintings to the world.

Luini's early pictures are often confounded with those of Bramantino, his later with those of Leonardo. They take very high rank by reason of their composition and technique, but more because of their grace, purity, and spiritual expression.

He never fell into exaggeration, as did so many of Leonardo's followers. His women's and children's faces are most thoroughly charming because of the sweet, inward smile, the serenity, that marks them.

He painted in fresco, tempera, and oil. His wall paintings rank him among the first fresco painters, with so much freedom are they executed.

His best oil pictures are finished with great elaboration, are finely colored, and treated with forcible light and shade.

Most important works :

FRESCOES. S. Maurizio, Milan.

Fragments of Frescoes. Brera Gallery, Milan. The most noted of these is " Body of St. Catherine borne to the Tomb by flying Angels."

FRESCOES. Church in Saronno.

" Madonna of the Rose-Trellis." Brera Gallery, Milan.

" Crucifixion." Church, Lugano.

Altar-piece. Cathedral, Como.

" Marriage of St. Catherine." Poldi-Pezzoli Gallery, Milan.

" Daughter of Herodias." Louvre, Paris.

" Christ disputing with the Doctors." National Gallery, London.

" Modesty and Vanity." Sciarra Gallery, Rome.

" Daughter of Herodias." Uffizi Gallery, Florence.

" John Baptist playing with Lamb." Ambrosian Library, Milan.

The last four paintings were long catalogued as works by Leonardo.

Gaudenzio Ferrari (1484–1546) was a contemporary of Luini, and though inferior to that artist was, at his best, a painter of much power and charm. His work is very unequal, his early pictures being much more tender and refined than his later, which are spoiled by the use of very violent colors, especially a crude red. He was influenced by Leonardo, and later by Raphael. He also followed Bramantino in his fondness for giving his figures fantastic headdresses and much hair, and for lighting his picture from below.

Representative works:

Altar-piece. St. Gaudenzio. Varallo in Piedmont.

FRESCOES. Sacra Monte, Varallo. Among these the most noted is the "Crucifixion," in which are eighteen strong, graceful, mourning angels, with fine expression.

Pictures in tempera. Cathedral, Como.

"Martyrdom of St. Catherine." Brera Gallery, Milan.

"St. Paul." Louvre, Paris.

Other names of some note in this school are **Cesare da Sesto** (1480?–1524?), influenced at first by Leonardo, afterward by Raphael; **Andrea da Salerno** (1480?–1530), who painted in Naples; **Gianpietrino** (painted 1493–1540), who imitated well the dreamy sentiment of Leonardo (whose pupil he was), painted chiefly half-length figures, and loved to clothe them in deep orange, almost scarlet draperies; and **Ambrogio de Predis** (painted 1482–1514), who is especially noted for lovely and sympathetic portraits in profile (see Morelli's "Italian Masters").

CHAPTER XIII.

ITALIAN PAINTING.

BOLOGNESE SCHOOL. — SCHOOL OF THE NATURALISTS.

EARLY AND HIGH RENAISSANCE PERIODS, AND THE DECADENCE.

Characteristics. — Earliest work unimportant; latter half of fifteenth century, influenced by Ferrarese School through Lorenzo Costa; latter half of sixteenth century, merged into the *Eclectic-Bolognese* School founded by the Carracci, whose aim was to select and collect into one all the excellencies of other schools.

EARLY RENAISSANCE PERIOD, 1400-1500.

Francia (Francesco Raibolini, 1450–1518), of Bologna, is the first name of importance. In early life he was a goldsmith, but when Lorenzo Costa, of Ferrara (see p. 106), came to Bologna and opened a studio in the same house in which Francia was working, he abandoned his goldsmith's art for that of the painter, and received from Costa his first instruction. He probably was also influenced by Ercole Roberti de' Grandi (Ferrarese School), who at that time was painting in Bologna.

There is a tradition told by Vasari that Francia died from the shock produced by seeing Raphael's "St. Cecilia," as it caused him to realize how far below that consummate artist he was. Raphael had consigned to Francia this picture,

painted for the church of San Giovanni in Monte at Bologna, requesting him to repair any damage that might have befallen it, and to superintend the placing of it in the church. The story is probably a fiction. Raphael is reported to have said that Francia's Madonnas were the most devoutly beautiful of any he knew, and certainly there is no such inequality of merit as the tradition implies.

FRANCIA. MADONNA AND CHILD. BORGHESE GALLERY, ROME.

Characteristics. — Pictures are marked by deep religious feeling, expressed by much tenderness, and are affected by the Peruginesque style of Costa. Indeed, this is so apparent

that some writers have urged that he must have been directly influenced by Perugino or Raphael.

His figures possess much quietude. In early paintings they are often finished with an exactness of detail, a metallic surface, and a clear outline that betrays the goldsmith's hand. Though graceful, they suggest the appearance of people posing for their portraits.

No painter ever gave more sweetness to Madonna heads than did Francia. His complexions are dainty, pearly tinted, and a delicate carnation tint is given to the eyelids; the latter is a characteristic peculiar to him.

He excelled in portraiture, especially of women. His frescoes are particularly charming.

Most important works :

Two of a series of Frescoes representing scenes in the Life of St. Cecilia. Oratory of St. Cecilia, Bologna. (Francia's are the first two at right and left of altar.)
Altar-pieces and other pictures. Gallery, Bologna.
"Annunciation." Brera Gallery, Milan.
"St. Stephen," "Madonna." Borghese Gallery, Rome.
"Madonna and Child in Thicket of Roses." Old Pinacothek, Munich.
"Baptism." Gallery, Dresden.
"Madonna and Child with St. Joseph." Berlin Museum.
"Pietà." National Gallery, London.

High Renaissance Period, 1500–1600.

Timoteo Viti (1467–1523) is the most noted of Francia's pupils. He was born either in Ferrara or Urbino, and went to Bologna to study the goldsmith's art, but forsook that to study painting under Francia, with whom he wrought for several years, then went to Urbino, where he spent the remainder of his life.

The remarkable resemblance between Viti's and the

earliest of Raphael's work has led for a long time to the supposition that the young boy taught the middle-aged man, but it is now generally conceded by art critics that Viti probably was Raphael's first instructor after the death of the latter's father (see p. 74). As this opinion obtains, his work is rapidly growing in importance.

Representative works :

Altar-pieces. Brera Gallery, Milan.
Altar-pieces. Gallery and Cathedral, Urbino.
"Magdalen." Borghese Gallery, Rome.
"St. Margaret." Morelli Collection, Milan.

ECLECTIC-BOLOGNESE. PERIOD OF DECADENCE, 1600–.

The Carracci, Ludovico (1555–1619), **Agostino** (1558–1601), **Annibale** (1560–1609), had for their aim the revival of the decaying art of Italy, and this they sought to accomplish by the imitation of the great masters of the High Renaissance. They opened an academy at Bologna, which became very celebrated, and endeavored to work the desired reform. Their influence was considerable, and from this school sprang several artists of note. Annibale is the greatest painter of the three; his small pictures, Madonnas and Holy Families, are particularly pleasing. Ludovico and Agostino painted large compositions. Landscape backgrounds of the Carracci are very decorative. Pupils of the Carracci form what is called the "Eclectic-Bolognese School."

Representative works :

Pictures by all three. Gallery, Bologna.
FRESCOES (Annibale). Farnese Palace, Rome.
Madonnas and Holy Families (Annibale). Uffizi Gallery, Florence ; Berlin Museum ; Louvre, Paris.

Domenichino (Domenico Zampieri, 1581–1641), born at Bologna, is the greatest pupil of the Carracci. He painted

religious, historical, and mythological subjects. His pictures are noted for harmonious coloring, effective light and shade, great technical skill, and a charming simplicity of style. He had not the gift of originality, but often made use of the compositions of other artists. One peculiarity of his works is that we find the greatest interest and beauty in the subordinate figures introduced, rather than in the principal group. He painted excellent landscapes, decorative in character like those of Annibale Carracci. He is said to have suffered much because of the jealousy of his rivals, and died in Naples under the suspicion of having been poisoned.

Most important works :

"Communion of St. Jerome." Vatican Gallery, Rome (one of the twelve pictures sometimes called "World Pictures" [1]). The saint, an emaciated old man about to die, is brought into the Church at Bethlehem to receive the last sacrament. There is a very fine grouping of attendants. A copy in mosaics is in St. Peter's, Rome.

"Four Evangelists." Cupola of S. Andrea della Valle, Rome.

FRESCOES (Life of St. Cecilia). S. Luigi, Rome.

"Diana and Nymphs," "Cumæan Sibyl." Borghese Gallery, Rome.

"Guardian Angel." Gallery, Naples.

"St. John." Hermitage, St. Petersburg.

Representative Landscapes are in Villa Ludovisi and Doria Gallery, Rome ; Louvre, Paris ; National Gallery, London.

Guido Reni (1575–1642), born near Bologna, excelled in painting old men, women, and children. At first, he seems to have been imbued with a spirit of realism, and produced works of some power and worth to the art world ; but later he became fond of ideal forms, and a general expression of sameness crept into his work, which fast degenerated. At this time were painted his numerous Madonnas, Magdalens, Cleopatras, and Sibyls, which are to be found in every

[1] See page 51.

European gallery. He painted in three manners: the first, powerful in light and shade; the second, less strong but marked by rich, warm coloring; the third, pale and cold in color.

Most important works:

"Aurora preceding the Chariot of the Sun, surrounded by the Hours." Ceiling of Garden-house of the Rospigliosi Palace, Rome. This is one of the finest decorative pictures in the world, and is one of the twelve pictures sometimes called "World Pictures."[1]

"Crucifixion of St. Peter." Vatican Gallery, Rome.

GUIDO RENI. AURORA. ROSPIGLIOSI PALACE, ROME.

"Archangel Michael slaying the Dragon." Church of the Capuccini, Rome. A copy of this picture, in mosaics, is in St. Peter's, Rome.

Portrait of Beatrice Cenci[2] (authorship now seriously doubted). Barberini Gallery, Rome. This picture is by some numbered among the so-called "World Pictures" in place of Rembrandt's "Night-Guard," but does not seem of sufficient importance in the world of art to merit even such an arbitrary distinction.

[1] See p. 51.

[2] (Bā-ä-trē-chā Chen'-chē) a Roman lady of noble birth, famous for her beauty and tragic fate. Her father was an infamous person, who treated his family with such cruelty that several of them conspired and caused his assassination. She was executed for this crime in the Castle of St. Angelo, Rome, in 1599.

"Madonna del Pietà," "Massacre of Innocents." Gallery, Bologna.
"Déjanire and Centaur Nessus." Louvre, Paris.
"Crucifixion." Berlin Museum.

Francesco Albani (1578–1660) was a fellow-pupil of Domenichino and Guido Reni in the school of the Carracci. He owes his reputation to his numerous small easel pictures, which generally have fanciful and mythological subjects. His figures are represented as being in the open air, and the scenery is so well painted that the artist attained quite a reputation among landscape painters.

It is said that his wife and children were models for his numerous Venuses, Dianas, Cupids, and Nymphs. While the sentimental and picturesque characterize the pictures of Guido, the fanciful, the romantic, and the elegant characterize those of Albani. He painted a few religious pictures, and these are large in size.

Representative works:

"Four Seasons." Borghese Gallery, Rome.
"Landing of Venus." Chigi Palace, Rome.
"Toilet of Venus." Louvre, Paris.
Pictures in Gallery, Dresden.

Guercino (Giovanni Francesco Barbieri, 1592–1666), though not a direct pupil of the Carracci, was greatly influenced by their school. His pictures show animation and a brilliant color which is sometimes too heavy in the flesh shadows.

His earlier works are strongest. In these his style, like that of Guido Reni, is realistic and marked by broad masses of shadow and small, clear lights. His later style is much softer and weaker, and his pictures of this period are insipid.

Most important works:

"St. Peter raising Tabitha." Pitti Gallery, Florence.
"Hagar and Ishmael." Brera Gallery, Milan.

"Madonna." Louvre, Paris.
"Body of St. Petronella raised from the Tomb to be shown to her betrothed Husband, Flaccus." Capitoline Gallery, Rome. A copy in mosaics is in St. Peter's, Rome.
"Dido's Last Moments." Spada Palace, Rome.
"Incredulity of St. Thomas." Vatican Gallery, Rome.
"Samian Sibyl." Uffizi Gallery, Florence.

Cristofano Allori (1577–1621), sometimes called *Bronzino*, was a good artist of his time. He possessed greater originality than many of his contemporaries, and his pictures are of a higher order. His drawing and color are often powerful. He painted portraits well.

Representative works:

"Judith with Head of Holofernes." Pitti Gallery, Florence.
"Jupiter and Mercury," "Susanna at the Bath." Gallery, Dresden.
"Isabella of Arragon." Louvre, Paris.

Sassoferrato (Giovanni Battista Salvi, 1605–1685) was much influenced by Domenichino and, in spite of a certain sentimentality, produced much that is somewhat pleasing. He was, however, naturally an imitator, and was at his best only when copying the styles of other artists.

His constant subject is the Madonna and Child. His pictures are finished most carefully.

Representative works:

"Madonna del Rosario." S. Sabina, Rome.
"Holy Family." Gallery, Naples.
Madonnas. Vatican Gallery, St. Luke's Academy, Borghese Gallery, Rome.
"Mater Dolorosa." Uffizi Gallery, Florence.
"Child Jesus asleep," "Assumption of the Virgin," "Holy Virgin." Louvre, Paris.
"Madonna in Prayer," "Madonna and Child." National Gallery, London.

Carlo Dolci (1616–1686) is chiefly distinguished for the charming feeling and exquisite finish of his pictures. These are generally mere heads or single figures. His female figures are finer than his male, as his style is decidedly effeminate. There is often an affected sentimentality that is not pleasing.

Representative works:

"Magdalen," "Angel of the Annunciation," "Madonna del Dito" (of the thumb). Uffizi Gallery, Florence.
"Madonna," "St. Andrew." Pitti Gallery, Florence.
"Madonna and Child." Borghese Gallery, Rome.
"St. Cecilia." Gallery, Dresden.
Madonna. National Gallery, London.

Other names of some note are **Giovanni Lanfraneo** (1581–1647), who endeavored to imitate Correggio; **Baroccio** of Urbino (1528–1612), whose work is of considerable strength, chiefly founded on study of Correggio; **Cigoli** (1559–1613), noted for sentiment and fine color; **Bartholomeo Schedone** of Modena (——1615), whose early works imitate Correggio, later ones, the Naturalists; and **Peter of Cortona** (Pietro Berettino (1596–1669), an artist with certain power of invention, whose effects are very brilliant but superficial.

SCHOOL OF THE NATURALISTS.

PERIOD OF THE DECADENCE, 1600–.

Characteristics. — This school aimed at a literal imitation of nature as opposed to the ideal view that is founded on selection, and so in principle was utterly at variance with the Eclectic-Bolognese, although a mutual influence was exerted. The chief subjects of representation are strong, violent, passionate scenes. These are treated with such small lights and broad, dark shadows that the name of

"Tenebrosi" (Darklings) has been given to the followers of the school. It is one of the least important of the Italian schools.

Caravaggio (Michael Angelo Amerighi, 1569–1609), born in Caravaggio, was a wild, passionate man, who manifested much of his own nature in the subjects he chose and in the manner of his painting. At first he painted portraits in Milan; afterward he went to Venice, where he studied the works of Giorgione. Still, true to himself, he could paint nothing refined or noble.

When he chose, as he often did, events of a sacred character for subjects, he always placed the scenes on a low plane of life. He gave to the world savagé, even brutal figures, abounding in vitality and force, and true to life.

His most successful pictures are those in which he portrayed the banditti and vagabonds of the times in which he lived, and are especially characterized by strong, bold coloring, sharp, glaring contrasts of light and shade, and a high, small light. Most of his works are very large.

He exerted a powerful influence on many of his contemporaries.

Most important works:

Wall Paintings. S. Luigi de' Francesi, Rome.
"Beheading of St. John Baptist." Cathedral, Malta.
"Entombment of Christ." (His best sacred picture.) Vatican Gallery, Rome.
"Holy Family." Borghese Gallery, Rome.
"Cheating Card-players." Sciarra Gallery, Rome; and Gallery, Dresden.
"Soothsayer." Capitoline Gallery, Rome.
"Earthly Love." Berlin Museum.

Lo Spagnoletto (Giuseppe Ribera, 1588–1656), a native of Spain, is perhaps the ablest of the Naturalist School. He came to Naples and was one of three painters of this school,

who banded themselves together, with the object of excluding from that city the works of all masters in other parts of Italy. They resolved to expel or poison every painter of talent who should come to Naples to practise his art there. Domenichino (see p. 122) is reported to have been one of their victims. Annibale Carracci and Guido Reni were forced by them to leave Naples.

Spagnoletto formed his style chiefly after Caravaggio. His forms are generally correct and are very strongly drawn; his pictures are rich in color.

His early paintings, following the Spanish School, are simple, though displaying power; but in later ones he presents scenes full of passion and terror, even to the portrayal of hideous executions and martyrdoms, to which his wonderfully strong chiaroscuro gives an almost demoniac character.

He painted many sacred scenes, also single figures of apostles, prophets, and hermits, all angular, bony, wild-looking figures. He also represented mythological scenes.

Representative works:

"Descent from the Cross" and "Last Supper." S. Martino, Naples.

"Adoration of the Shepherds." Gallery, Naples.

"Martyrdom of St. Bartholomew." Berlin Museum.

"Dead Christ." National Gallery, London.

"Silenus." Gallery, Naples.

"St. Mary of Egypt." Gallery, Dresden. This picture has recently received the name "Mary Magdalene in her Cell waited upon by Angels." It is the most beautiful of this artist's work.

"St. Paul Hermit." Gallery, Dresden.

Salvator Rosa (1615–1673) is noted as a genre, portrait and landscape painter. In early life he painted in Naples with Lo Spagnoletto; afterwards he went to Rome, where he spent the most of his life. He is especially remarkable

for his bold landscape painting, but in all his work there is an emotional conception with a masterly vigor of execution, that distinguishes him from other artists. He was a notable portrait painter. Fuseli has described thus finely his landscapes:

"He delighted in ideas of desolation, solitude, and dan-

SALVATOR ROSA. HEADS OF BRIGANDS. ACADEMY OF ST. LUKE, ROME.

ger; impenetrable forests, rocky or storm-lashed shores; in lonely dells leading to dens and caverns of banditti; Alpine ridges, trees blasted by lightning or sapped by time, or stretching their extravagant arms athwart a murky sky; lowering or thundering clouds, and suns shorn of their beams. His figures are wandering shepherds, forlorn travellers, wrecked mariners, banditti lurking for their prey, or dividing their spoils."

Representative works:

Landscape and Portrait. Uffizi Gallery, Florence.
Landscapes, marine views, "Conspiracy of Catiline," "Temptation of St. Anthony." Pitti Gallery, Florence.
Battle-pieces, marine views, landscapes. Corsini, Colonna, Doria, and Chigi Palaces, Rome.
Battle-piece. Louvre, Paris.

Other names of some note are **Stanzioni** (1585–1656), a few of whose works show nobler feeling than those of his contemporaries; **Lissandrino** (1661 ——) a close imitator of Salvator Rosa; **Michael Angelo Cerquozzi** (1602–1660), distinguished for battle scenes and genre pictures from low life; and **Luca Giordano** (1632–1705), a painter gifted with extraordinary talent, who sacrificed the excellence of his work to its rapid and bold execution.

Italian painting in the nineteenth century is of comparatively little importance, and has been influenced chiefly by that of France and of Germany.

Among the names most worthy of note are **Domenico Morelli,** painter of religious pictures, and a follower of the modern German præ-Raphaelite movement, embodied in Overbeck; **Giuseppe de Nittis** and **Francesco Michetti,** who are under the influence of the French painting of to-day; **Giuseppe Boldini** (French style), painter of portraits and genre.

CHAPTER XIV.

FRENCH PAINTING.

Sixteenth, Seventeenth, and Eighteenth Centuries.

Characteristics. — The earliest French painting shows Italian influence. It was used on tapestries and garments, on glass, furniture, and walls, and in illuminations. From the ninth to the thirteenth century Byzantine characteristics prevailed; after this artists began to endeavor to follow nature, still nothing worthy of the name of a revival of art appeared until the fifteenth century.

Each century following this seems to have been marked by a distinctive advance. The sixteenth century fostered what may be called two schools of painting, one of which followed Flemish methods, while the other was strongly influenced by the work of Italian artists imported by Francis I. The latter outranked the former and was most influential in shaping French art.

The seventeenth century witnessed a striking development. In it the French Academy of Painting was founded, and many important art collections were begun. Italian influence predominated.

In the eighteenth century, under the influence of the court of Louis XV, French art became more original, and for the first time assumed a distinctive character. The sentiment of Italian painting gave way to a brilliant rendering of life — *French* life. The decorative quality appeared.

In the nineteenth century giants have been born to the French School. First, classic art (imitation of Greek) prevailed, then romantic,[1] and, lastly, nature became its mistress and has brought it to the magnificent position it holds to-day — that of first importance in the world of painting.

René of Anjou (1408–1480), one of the first French painters whose attested works are in existence to-day, was titular King of Naples. His painting shows a strong Italian influence, which was gained while he was living in Italy, seeking to substantiate his claims to this throne. He founded an art school in Provence, where he held court as Count of Provence and Anjou. His works show a tender treatment of sacred subjects that reminds one of Fra Angelico. Their execution is most careful and betrays an acquaintance with Flemish methods.

These may be seen at Villeneuve near Avignon, at the Cluny Museum in Paris, and at Aix.

The most important picture of his school is now in the Cathedral of Aix. It is an altar-piece in three parts (a tryptich); the central picture represents Moses at the Burning Bush; René kneels at the left and his wife at the right; above are many charming cherubs.

Jean Fouquet (1415–1480), **Jean Péreal** (—— 1528?), battle painter, and **Jean Bourdichon** (1457–1521), portrait painter, were all court painters. Jean Fouquet is the most important of the three. His Italian travels gave his pictures Italian motives, sentiment, and beauty and grace of composition. Their execution is Flemish. They are painted in oils after the Van Eyck method.

Most important works:

"Saviour of the World." National Gallery, London.
"Virgin and Child." Museum, Antwerp.

[1] See "Technical Terms Used in Painting," p. 259.

The Clouets (there were four of them) are important names in early French painting. They were of Flemish origin. The most noted are **Jean** (1485?–1541?) and **François** (1510–1572), who were court painters to Francis I, and who have left very interesting portraits, which are marked by excessive finish and a careful imitation of nature, after the Flemish method. Those painted by François have been often attributed to Holbein (German painter).

Most important works:

Two portraits of Francis I of France by Jean Clouet are in existence; one in Uffizi Gallery, Florence; the other at Versailles; also a portrait of Henry II of France in Pitti Gallery, Florence.

Many of François Clouet's portraits are in Hampton Court Palace, England. Sixteen portraits in the Louvre, Paris, are attributed to the "school of Clouet."

Jean Cousin (1501–1589?) is the earliest historical painter of this school. His work shows Italian influence exclusively. He possessed a thorough knowledge of anatomy, and his portrayal of muscular strength has caused him to be called the *French Michael Angelo.*

Representative works:

"The Last Judgment." Louvre, Paris.
"Eva, Prima Pandora." Jean Cousin's House, Sens.
"Descent from the Cross." Mayence.

Martin Fréminet (1567–1619), pupil of Jean Cousin, studied for several years in Italy. Though not a pupil of Caravaggio, his dark shadows have caused him to be ranked among that artist's followers. He was an admirer of Michael Angelo, and caught some of the grand style of that great master. His most important work is the decoration of the ceiling of the chapel at Fontainebleau.

Simon Vouet (1590–1649) was influenced by Venetian painting, especially that of Paul Veronese. But his coloring, compared with that of the Venetians, is crude and inharmonious. He established a school of art in Paris which gained much note, and which proved to be the origin of the French Academy.

He is greater by reason of his eminent pupils than by his own painting.

Representative works:

"Presentation in the Temple," "Reunion of Artists." Louvre, Paris.

"Travels of St. Peter and St. Paul," "St. Peter Delivered by the Angel." Notre Dame, Paris.

Nicholas Poussin (1593–1665) is distinguished as historical, mythological, and landscape painter, and occupies a very high place in the history of French painting by reason of his influence, though he spent the greater part of his life in Rome. He was a worthy contemporary of the best that Italian art in this century produced, and is often ranked with Italian artists of the Decadence.

He was especially fond of mythological subjects, to which he always gave an able rendering. His interpretations of the Italian landscape are among the best in the world of art. His work possesses a heroic quality that is especially fitted to represent the grandeur of the Italian mountains and the luxuriant vegetation of the country. He gave comparatively little attention to atmospheric effect or color, but depicted superb masses of foliage, massive groups of antique architecture, and twilight skies heavy with clouds.

His figures are well drawn and modelled, but err in being too sculpturesque.

The surface of many of his pictures has suffered badly by the action of light and air.

Most important works:

"Theseus." Uffizi Gallery, Florence.
"Manna in Desert," "Eleazar and Rebecca," "Et in Arcadia ego" (I, too, lived in Arcadia), "The Seasons." Louvre, Paris.
"Venus surprised by a Satyr," "Bacchanalian Dance." National Gallery, London.
"Seven Sacraments." Belvoir Castle, England.

Gaspar Poussin (Gaspar Dughet, 1613–1675), landscape painter, was a brother-in-law of Nicholas Poussin, and took the name of his famous relative, to whom his style of work and success were doubtless due in a great measure. He painted much more in detail than Nicholas Poussin, and gave more attention to atmospheric effects. He was in the habit of painting on very dark grounds, which gives a gloomy, melancholy effect to his pictures. They may be seen in almost all European galleries.

Claude Lorraine (Claude Gillée, 1600–1682), born in Lorraine, has won a lasting reputation as landscape painter. His chief excellence is the management of aërial perspective and light. Mr. Ruskin says that he "effected a revolution in art by simply setting the sun in the heavens. Till his time no one had thought of painting the sun except conventionally. He made the sun his subject, painted the effects of misty shadows, etc., . . . as no one had ever done before, and, in some respects, as no one has ever done in oil color since."

He followed the conventionality of classic landscape like Nicholas Poussin, refining upon the study of absolute nature.

His work was a constant incentive to the great English landscapist Turner, one of whose last requests was that one of his own works might be hung beside one of Claude Lorraine's in the National Gallery, London.

Lorraine's work may be found in all the principal art galleries of Europe.

Philip de Champaigne (1602–1674) was one of the first members of the French Royal Academy, and afterward became its director. In his works are seen a rich transparence of color and a charming feeling for nature, both of which are due to his early education in Flemish art. His portraits are marked by the expression of deep feeling and by a rendering of character that place him among the first portrait painters of his time. The persons who make up his religious pictures are usually portraits after the Flemish manner.

Representative works:

Portraits of Richelieu. National Gallery, London, and Louvre, Paris.

Portraits of Mansard and Perrault. "Last Supper" and "Les Religieuses." Louvre, Paris.

Following Philip de Champaigne, the most noted portrait painters of his century are **Pierre Mignard** (1610–1695), many of whose works are in the Louvre; **Nicholas de Largillière** (1656–1746), also historical painter; **Hyacinthe Rigaud** (1659–1743); and **François de Troy** (1645–1730).

Eustache Le Sueur (1617–1655), taught by Vouet and Nicholas Poussin, has been called the *French Raphael* because his paintings express a grace, simplicity, and sweetness that are like the work of that great master. He however possessed none of Raphael's power of invention and strength of imagination. His subjects are religious; he was especially familiar with the life and character of monks, having lived for a time in the monastery Chartreuse in Paris.

Most important works:

"Scenes in the Life of St. Bruno." Twenty two pictures painted in "The Chartreuse," now in the Louvre, Paris, where are about fifty pictures painted by Le Sueur, among which "St. Paul preaching at Ephesus" is accounted his masterpiece.

Mythological scenes decorating the Hotel Lambert de Thorigny.

Charles Le Brun (1619–1690) is noted as historical painter. He was a pupil of Vouet, also of Nicholas Poussin, whom he followed to Rome. Returning to Paris, he was chosen first director of the French Academy, and carried out the desires of Louis XIV in the decorations at Versailles, which are a grand apotheosis of the victories of that king.

His work is theatrical and mannered; is disagreeably monotonous, and is stronger in composition than in light and shade, drawing or technique.

Most important works:

Decorative paintings at Versailles.
Series of pictures, "The History of Alexander." Louvre, Paris.

Sebastian Bourdon (1616–1671) and **Jean Jouvenet** (1644–1717) are among the most important of Le Brun's followers, since they were strong enough to deviate somewhat from his mannered style. Both artists may be studied in the Louvre.

Antoine Watteau (1684–1721) was the most influential painter in that change of both spirit and method which entered into French art of the eighteenth century, and may be called the first *distinctively French* painter. His pictures record the manners of gay society of his time, and thus are simply works of the higher genre. Their subjects are mostly fêtes or frolics, peopled with beautiful women and their lovers, all dressed in bewitching costumes fashioned after the styles of the times.

He studied color from Rubens' brilliant series of scenes in the life of Marie de Médicis, then in the Luxembourg, and these gay rosy hues are admirable in his holiday scenes. His technique is in advance of anything that had preceded it.

His pictures have been largely reproduced by engraving.

Representative works:

"The Embarkation of Cythera," called his masterpiece, is in the Louvre, where are several other characteristic pictures. Several are in the Hermitage, St. Petersburg; Gallery, Dresden; and private collections in London.

"Lovers Surprised," "Concert Champêtre" are in Buckingham Palace, London.

Nicholas Lancret (1690–1743), **Jean Baptiste Pater** (1695–1736) were Watteau's best pupils and most successful followers. They never quite equalled their master.

Carle van Loo (1705–1765) and **François Boucher** (1703–1770) show the injurious influence of Watteau's style of painting when practised by mediocre painters.

Devoid of purity of taste in conception and truth of rendering, full of affectations, their art grew out of and ministered to the debased taste of the century.

Their works may be seen in all important French art galleries.

François Lemoine (1688–1737) is noted for his decorative, historical work. During a visit to Italy he became fascinated by the gorgeous decorative paintings there seen, and on his return to Paris painted, among other works, an "Apotheosis of Hercules" for the ceiling of the Salon d'Hercule, Versailles. This contains one hundred and forty-two figures, and is considered one of the most magnificent decorative paintings in France.

Jean Baptiste Chardin (1699–1779) was a genre painter who chose domestic scenes for subjects. These he treated with rare simplicity and truth, and gave them great beauty by means of a skilful handling of light and exquisitely pure tones of color.

He is well represented in the Louvre, where, among several others, is "Le Bénédicité," his most famous picture.

Jean Honoré Fragonard (1732–1806), first a pupil of Chardin, afterward of Boucher, combined the work of the two. He chose the frivolous, meaningless subjects of Boucher and represented them with the charming realism of Chardin.

He was clever in color and technique, and some of his pictures are full of a suggestiveness that causes them to possess a certain fascination.

Representative works are in the Louvre, Paris.

Jean Baptiste Greuze (1725–1805) began his art life as a portrait painter; afterward he devoted himself to a sentimental genre, in which pictures the heads (especially of age and youth) are extremely charming. He has been called the "artist of the people" because his subjects always appeal to common humanity. Many of his pictures contain only the figure of a young girl; into these he usually introduced some cause for pensive feeling or regret. Many are simply heads. His technique is weak. Most of his works have been engraved.

They are highly prized by collectors and are generally popular.

Representative works:

"The Village Bride," "Broken Pitcher," "The Father's Curse." Louvre, Paris.

Several pictures. National Gallery, London.

Claude Joseph Vernet (1714–1789) is one of the most distinguished of the French landscape painters of his time, when originality of genius was a higher claim to admiration than was representation of nature.

His execution is labored, his drawing careful, his color very monotonous, and his groups of figures prim and conventional.

His storm scenes are among his most successful works. He received a commission from Louis XV to paint views of the seaports of France.

Fifteen of these seaport pictures are now in the Louvre, Paris. Representative works are also in Old Pinacothek, Munich; Berlin Museum; Gallery, Dresden; and National Gallery, London.

CHAPTER XV.

FRENCH PAINTING.

NINETEENTH CENTURY.

Joseph Marie Vien (1716–1809) began the revolt against eighteenth-century art, and inaugurated that reform which culminated in his pupil David.

His preference was for the serious and the dignified, and the classic art that he found in Rome appealed far more to him than did the frivolous brilliance of Watteau and his followers.

He opened a school in Paris in 1781 which became noted for its illustrious students.

His work may be best seen in the Louvre, Paris, and at Versailles.

Jacques Louis David (1748–1825), pupil of Vien, afterward studied the antique marbles in Rome, and became most enthusiastic in this line of art. He wholly abandoned the study of nature, and when he returned to Paris devoted himself exclusively to the practice and teaching of classic art, and exerted a very great influence. The military spirit of his time gave occasion for the heroic style of picture that he loved best to paint. He was first painter to the court of Louis XVI, and one of Napoleon's dearest friends. Some of his finest works commemorate scenes connected with Napoleon.

His work is most severe; many of his figures look more like marble statues than like living, breathing flesh. Indeed,

DAVID. NAPOLEON CROSSING THE ALPS. VERSAILLES.

he was accustomed to paint first the nude figure, modelling it as carefully as one would a statue, before painting garments upon it.

He cared very little for color.

In his latest pictures there is slightly more sentiment and a softer expression. He painted many portraits.

After the downfall of Napoleon he was exiled from France, but left there many able pupils who carried out his principles of work.

Representative works :

" Napoleon Crossing the Alps," " Coronation of Napoleon and Josephine," " Rape of the Sabine Women," " Leonidas at Thermopylæ," portrait of Madame Récamier, and other pictures. Louvre.

François André Vincent (1746–1816) and **Jean Baptiste Regnault** (1754–1829) are important among David's many pupils and followers. Regnault shared with David in the glorification of Napoleon, and also painted many purely classic pictures.

His best works may be studied in the Louvre and at Versailles.

Peter Paul Prudhon (1758–1823), while following many of the principles of David's art, infused much nature into it. He chose scriptural and mythological rather than heroic subjects, and gave much living grace to his figures. His light and shade are soft ; the outlines of his figures much less severe than those of David, and his draperies are charmingly rendered.

Representative works :

" Assumption of the Virgin," " Justice and Vengeance Pursuing Crime," and many others. Louvre.

Many exquisite drawings by Prudhon are in existence. The expression "grace of Prudhon" grew out of these rather than from his paintings.

Antoine Jean Gros (1771–1835) is one of the most noted of David's pupils ; noted, not because he followed his master, but because he began to originate, and thus produced works that are individual and contain the germs of growth. His purely classic works are inferior to those of David ; his

historical paintings are superior, being full of real life, and yet marked by the dignity and heroic element of classic art.

His light, shade, and color are excellent.

He was for several years professor in the École des Beaux-arts, Paris.

Representative works :

" Pest of Joppa," " Battlefield of Eylau," and others. Louvre.

Jean Dominique Auguste Ingres (1780–1867) holds a middle place between the art of his master David and the romantic school that completely displaced it.

After leaving the studio of David he spent many years in Rome, and became an ardent student of Raphael's works. In the endeavor to combine the excellencies of both methods, he acquired the practice of subordinating all other qualities of a picture to its *forms*, so that we find his figures possessed of an almost Greek beauty of line and action, and also a natural grace, that compel admiration.

He painted many pictures containing a single figure, and these show his style of work to the best advantage.

During his lifetime his works ranked in importance with those of Delacroix and other noted artists who were flinging aside all study of the antique and devoting themselves to the representation of nature and its actualities.

Many important works by Ingres are in the Louvre.

Émile Jean Horace Vernet (1789–1863) is especially noted as a battle painter, though he produced many good portraits, scriptural scenes, and genre pictures. He stood somewhat apart from the style of painting established by David, being influenced strongly by those artists who were breaking away from the old traditions.

He was an observer, and possessed a great facility for representation ; was far from being a simple military chroni-

cler, as were some of his contemporaries. He served for a time as a soldier and wrought experience into his pictures.

He commonly painted *alla prima*, as the Italians express it; that is, without any retouching.

His work is seen to great advantage at Versailles, in the Hall of Constantina.

Several of his pictures are in the Louvre, where is the popular one, "Raphael Encountering Michael Angelo on the Steps of the Vatican." Into this he introduced, as a Roman peasant, his only daughter, who afterward became the wife of the artist Delaroche.

Ary Scheffer (1797–1858), of German nationality, is essentially the poet painter of France. The chief quality of all his pictures is sentiment. In treatment of the figure he was influenced by Ingres.

His works have a uniform melancholy tendency that is very striking.

His most noted pictures, "Francesca da Rimini," "Dante and Beatrice," "St. Augustine and his Mother, St. Monica," "Christus Consolator," "Temptation of Christ," and his many illustrations of Goethe's Faust are well known through engravings and photographs.

Several of his paintings are in the Louvre, Paris.

Paul (Hippolyte) Delaroche (1797–1856) was first a landscape painter, afterwards represented familiar scenes of history. He also painted religious pictures.

He chose qualities from both schools, classic and romantic, which were striving against each other in his time.

His subjects are dramatic and his color powerful. His design is somewhat conventional and his drawing most careful in detail.

His pictures are very popular, and have often been reproduced.

Representative works:

"Death of Elizabeth," "Children of Edward IV." Louvre, Paris.
"Strafford going to the Scaffold." Collection of Duke of Sutherland, England.
"Hemicycle of the Fine Arts." École des Beaux-arts, Paris.

DELAROCHE. CHILDREN OF EDWARD IV. LOUVRE.

Other names of this time worthy of notice are **Madame Vigée-Lebrun** (1755–1842), a very successful portrait painter, and **Jean Victor Bertin** (1775–1842), landscape painter.

Jean Louis Géricault (1791–1824) gave the first powerful impulse toward a complete turning from classic to romantic art. Classic art, founded on the antique, is cold and formal; it does not awaken any powerful emotion. The new school, called *Romantic*, places all other qualities in a picture below its power of causing deep feeling. It is dramatic; it portrays tragedies.

Géricault died young, before the revolt was complete, but his painting of a single picture, the "Wreck of the Medusa," a French frigate that had just been lost off the coast of Africa, gives him the right to an important name among its leadership.

The "Wreck of the Medusa" is an immense canvas, and represents in the most dramatic manner, full of powerful movement, the wretched survivors at the very moment when, after having been on the raft exposed to the sufferings of shipwreck for thirteen days, they first catch sight of another vessel.

It is now in the Louvre, where are also a large number of other pictures by Géricault.

New Movements in French Painting during the Present Century.

In the early part of the present century the war between classic and romantic art waged strongly, until finally a new era in painting was ushered in by the famous "men of 1830," as they have been called.

Most important among these are Delacroix, Decamps, Fromentin, Corot, Rousseau, Dupré, Diaz, Daubigny, Troyon, Millet.

Ferdinand Victor Eugène Delacroix (1799–1863) is the greatest name among the leaders of the romantic school of painting. He was powerfully impressed by the ideas and the stir of public events of his time, and used his art to move men's feelings. He has been called the painter of the *soul* of his age. He was influenced by Géricault, of whom he was a companion in study. After the death of Géricault, Delacroix carried on with great ardor the reform begun by him.

He met with scorn and censure from the adherents to the classic style, but was followed with a sort of passion by his contemporaries, who sympathized with him.

His works show a most vivid power of imagination and strength of expression; they are indeed living dramas.

His color is exceedingly rich and harmonious; his design and drawing sometimes weak; his forms are always subordinate to their color.

He labored intensely. It was his custom to study his subject until, as he said, he had learned it by heart, using models for this study, but totally discarding them when he painted his picture, for he felt that the actual copying of any model would inevitably lower his work.

Representative works:

"Barque of Dante," "Massacre of Scio," "Women of Algiers," "Jewish Wedding in Morocco." Louvre, Paris.
"Crusaders entering Constantinople." Versailles.

Alexandre Gabriel Decamps (1803–1860) was the leader of the new school in Orientalism. At first he was a painter of French genre, but after travelling in the east found most of his subjects among that civilization.

He loved light, color, and warmth, and his pictures are saturated with these qualities. There is a surpassing faithfulness to detail in them, which, if thoroughly studied, forms a source of education regarding the people and countries pictured.

Important works may be found in the Louvre, in the Metropolitan Museum, New York, and in many private art collections.

Eugène Fromentin (1820–1876), painter and writer, is the chief interpreter of Arab life. Horses and horsemen were his delight, and he set them in a glory of oriental freedom, space, and color.

Representative works:

"Falcon Hunt in Algiers," "Arab Encampment," "Arab Women on the Nile," "The Courier," and others. Louvre.

Other noted Orientalists are **Prosper Marilhat** (1811–1847), especially noted for Egyptian scenes; **Charles Théodore Frére** (1815——); **Jean Léon Gérôme** (see p. 154); **Gustave Boulanger** (1824–1888); **Henri Regnault** (1843–1871); and **J. J. Benjamin-Constant** (1845–1902).

Jean Baptiste Camille Corot (1796–1875) is the greatest name among landscape painters at the time of the transition

COROT. THE WILLOWS.

from classic to romantic painting. He is also the first name in the famous Fontainebleau-Barbizon School, a school that was devoted primarily to the study of light, color, and impression. It was so named because its artists clustered about Barbizon and the forest of Fontainebleau.

In his work details are suppressed; he endeavored to interpret the *impression* received from viewing a landscape, and his strongest excellence is the suggestiveness with which he accomplished this.

His management of light and atmosphere is inimitable, especially when he represented early morning and twilight.

His color is cool and silvery — pale greens and grays and browns.

Examples of Corot's and of the following artists' works may be found in the Louvre, the Luxembourg,[1] and other French galleries, and in the most important museums and private galleries of this country.

Pierre Étienne Théodore Rousseau (1812–1867), who also belongs to the Fontainebleau-Barbizon School of landscape painters, has sometimes been called the "father of modern landscape painting." He excelled Corot in his conceptions of the grandeur of nature; his color is richer and finer; his works are more real, but lack that peculiar suggestiveness that is the charm of Corot.

He suffered particularly from the hostility of the leaders of the classic school during the greater part of his life, and has been called the "proto-martyr of modern landscape." In the later years of his life he was immensely popular.

Jules Dupré (1812–1889) was artist-companion of Rousseau, and regarded his subject from a point of view between that of Corot and of Rousseau. His own feeling is peculiarly apparent in his pictures, which are impressive by reason of this.

Sometimes a violence of nature is seen in bent and twisted trees.

He also painted marine pieces and genre.

Narcisso Virgilio Diaz de la Pena (1808–1876), called simply *Diaz*, of the Fontainebleau-Barbizon School, excelled in light and atmosphere. His pictures are all joyous, full of sunshine and happy people. His drawing is sometimes defective. His works are especial favorites in this country.

[1] Works of living French artists purchased by the government are placed in the gallery of the Luxembourg. Ten years after the death of the artist his work may be transferred to the Louvre.

Charles François Daubigny (1817–1878) followed Corot in his breadth of treatment. He is eminently the painter of river scenes, whose banks are covered with a wealth of vegetation and numbers of noble trees. He excelled in the art of etching.

Constant Troyon (1810–1865) painted the fields about him, with forests as backgrounds, and cattle at labor or at rest.

His work possesses the qualities of the Fontainebleau-Barbizon School of landscape painting. He also studied the Dutch School, and many of his pictures of animals are worthy successors of Paul Potter's (Dutch School).

Other important French animal painters are **Charles Émile Jacque** (1813–1890), who is chiefly celebrated for paintings and etchings of sheep; **Émile van Marcke** (1827–1890), a follower of Troyon; **Rosa Bonheur** (1822–1899), the greatest woman painter of animals, especially of horses; **Auguste Bonheur** (1824–1884); and **Jules Jacques Veyrassat** (1825——), painter of work horses.

Jean François Millet (1814–1875) was leader in what may be called the *rustic genre*, an important art development. In landscapes full of natural beauty and poetry of feeling he pictured the hard-working peasantry of France — wood-cutters, water carriers, stone breakers, charcoal burners, toilers in the fields, etc.; and pictured them with a depth of feeling, an earnestness hitherto unknown; with a sympathy which was born of his own peasant life and nature.

Like Rousseau, he suffered much at the hands of the adherents of classic or academic art, and was long refused admittance to the Salon exhibitions. Gradually, however, the worth of his work became understood.

He had a fine feeling for line and form; and a thorough appreciation of chiaroscuro, which, in his hands, expresses thought and feeling.

His works are tinged with a certain melancholy.
Representative works :

"The Sower," "The Gleaners," "Shepherdess with Sheep," "Sheepfold by Night," "Water Carrier," "Woodcutter," "The Angelus," and many others found in the Louvre and

MILLET. THE GLEANERS. LOUVRE.

other French galleries ; in the Metropolitan Museum, New York ; Museum of Fine Arts, Boston ; Art Institute, Chicago, and private collections.

Gustave Courbet (1819–1878) scorned both the classic and the romantic schools, taking nature only as a mistress. His subjects are landscape, marine views, figures, and animals ; but his most important pictures are his landscape genre, especially those in which he represented the toiling peasantry in the midst of most charming landscapes. His technique is very strong.

His pictures are to be found in all French and American art galleries and in many private collections.

Other important artists who are painting the French peasantry are **Jules Adolphe Breton** (1827–1906), **Alphonse Legros** (1837 ——), **Léon Augustin L'hermitte** (1844 ——), and **Henry Lerolle,** in his later work.

Jean Léon Gérôme (1824–1904) has been a very versatile painter. His first training was classic and his first subjects are mythological. Then he chose historical subjects, rendered in the classic style; then oriental scenes, in which his work is far more realistic, inclining to the romantic; and finally he is a painter of the higher genre and a leader in what is sometimes styled the "New-Greek" School. The practice of this school is to treat the commonest incident with a grace of line and a poetry of sentiment that raise it to the classic. It shows a fondness for the nude.

His work is brilliant and impressive from its strength, grace, and truth, rather than from the expression of any depth of feeling.

His most important pictures have been engraved, and are familiar. Some of the best known are: "The Christian Martyrs in the Arena," "The Death of Cæsar," "Cleopatra before Cæsar," "Phryne before the Areopagus," and "Pollice Verso" (The Thumb Reversed).

Among followers of the "New-Greek" School are **Jean Louis Hamon** (1821–1874), **Henri Pierre Picou** (1822 ——), and **Ernest Jean Aubert** (1824 ——).

Jean Louis Meissonier (1815–1891), the "prince of genre painters," was once, perhaps, the most noted of the French artists of his time. He was a follower of the romantic school in sentiment, and a realist in execution. Many of his subjects are historical; many belong to what may be called the semi-aristocracy.

MEISSONIER. 1814.

A chief element in his work is its miniature-like quality, but it never loses in power because of this; for he constantly made large sketches in order to retain force of treatment. He painted a few large pictures of scenes connected with the life of Napoleon.

His drawing is excellent; his treatment of costumes admirable; his color fine, and his technique without fault.

His works have been largely reproduced.

Some most noted pictures are: "1814," "Napoleon at Solferino," "Reading Military Orders," "The Man at the Window," "The Etcher," "Amateurs of Painting," "Chess Players."

Other noted names among modern French artists are: **Thomas Couture** (1815–1879), who borrowed from both classic and romantic schools; **Alexandre Cabanel** (1823–1889) and **William Adolphe Bouguereau** (1825–1905), semi-classicists, who have exerted much influence by teaching; **Paul Baudry** (1828–1886), follower of old Roman masters; **Édouard Detaille** (1848 ——) and **Alphonse de Neuville** (1836–1885), painters of war incidents; **Léon J. F. Bonnat** (1833 ——), **Carolus-Duran** (1837 ——), and **J. P. Laurens** (1838 ——), portrait and figure painters; and **Puvis de Chavannes** (1824–1898), decorative painter. **Gustav Doré** (1833–1883) was a most imaginative, fantastic painter, more remarkable for the great number of his works than for their artistic qualities.

School of Impressionists.

This is the latest school, or rather movement in painting, in France. Its leader was **Édouard Manet** (1833–1883). That which he advocated and tried to accomplish in his work is the rendering of the exact vision of a moment — the vision of movement, of life, of light; hence the name.

Jules Bastien-Lepage (1848–1884), whose celebrated picture, "Joan d'Arc," is so widely known, was the greatest follower of Manet. Others are **Ernest Duez** (1843–1898) and **Louis Butin** (1838–1883), painters of scenes by the sea; **Alfred Philippe Roll** and **Jean Béraud,** painters of street scenes; **Besnard,** historical painter, and **Pissaro,** painter of peasants.

The so-called "Landscape Impressionists" are endeavoring to reach the true pitch of nature's coloring. **Claude Monet** is their leader, who, in trying to paint light, has abjured the old, dark shadow of black or dark brown, and substituted for it the violet or purple color. To represent surfaces in light, he employs the simple prismatic colors laid side by side, expecting the eye to blend them, instead of mixing the colors after the old method. **Camille Pissaro** follows the methods of Monet. Other followers of this new movement, yet in its infancy, and without doubt to be modified until it shall be of real value, are to be found to-day among artists of almost all countries.

CHAPTER XVI.

SPANISH PAINTING.

SPAIN has almost no remains of painting that was executed before the fifteenth century.

Characteristics. — From the first the influence of Italian masters is seen, also a trace of Flemish style. The art is original only as it portrays the physical characteristics of the Spanish people, and is impressed by the melancholy, almost savage domination of the superstitions of church and inquisition.

The work of the different centuries is very uniform. The subjects are chiefly religious and portraits. The few historical paintings exhibit a most dismal vein of superstition.

The absence of the nude, which was strictly prohibited by the Spanish Inquisition, is characteristic; also the absence of the genre and of the portrayal of all actualities until the time of Velasquez.

In method of treatment, Spanish painting after the sixteenth century resembles the Naturalist School of Italy, led by Caravaggio.

SCHOOLS OF PAINTING.

By some writers the painters have been classified in three schools. This classification is local rather than by characteristics. The first is the *Castilian*, or *School of Madrid;* the second, the *School of Valencia;* and the third, the *Andalusian*, or *School of Seville.*

We will first notice the most important names of the

CASTILIAN SCHOOL, OR SCHOOL OF MADRID.

Pedro Berruguette (dates of life unknown) was painter to Philip I. His best works are altar-pieces in the Cathedrals of Toledo and of Avila, and in the Museum of the Prado, Madrid.

Antonio del Rincon (about 1446–1500) painted religious subjects and portraits. The style of his compositions and his methods of treatment give reason for the belief that he studied in Florence, possibly under Andrea del Castagno or Domenico Ghirlandajo.

Very few of his works are in existence. The most important are seventeen pictures representing scenes in the life of the Virgin, in the Church of Robleda de Chavela, near the Escorial.

Alonzo Berruguette (about 1480–1561) was a pupil of Michael Angelo, whom he assisted in his work in Rome. He was painter, sculptor, and architect. After he had completely acquired the Florentine style of work he returned to Spain.

His paintings are good in composition, but somewhat hard and cold in treatment.

Those now to be seen are chiefly altar-pieces, sculptured and painted, in the church of the Benedictines, Valladolid; the Cathedral, Toledo; the Church of Ventosa; and the Cathedral of Palencia.

Gaspar Becerra (1520–1570), like Alonzo Berruguette, was painter, sculptor, and architect, and studied with Michael Angelo. Few of his paintings have been preserved; of those the best are :

Frescoes, in the Alcázar, a royal Moorish palace in Seville.

Luis de Morales (about 1510–1586) was called by his countrymen "The Divine," because of his perfect execution. It is not known that he studied in Italy, but his works render it probable.

He painted many pictures of the Christ and Madonna, and heads full of sentiment rather than strength. These are small, painted on wood, and show a Flemish influence in the exquisite elaboration of detail and the stiffness of drapery. His coloring is pure and his light and shade admirable.

Examples are in the Museum of the Prado, Madrid; Museum, Toledo; Louvre, Paris; and National Gallery, London.

Alonzo Sanchez Coello (1515–1590) is chiefly noted for his portraits. He was painter to Philip II, who called him his Portuguese Titian, because he had studied the Titians in Madrid and had formerly been in the service of Don Juan of Portugal. He painted many portraits of Philip II and other court dignitaries.

His work, however, is far inferior to that of Titian in color, in drawing, and in handling. It is more like that of the Flemish painter, Antonio Moro, with whom he at first studied.

Examples are in the Museum of the Prado, Madrid; in the Escorial; and Museum, Brussels.

Juan Fernandez Navarette (1526–1579), called *El Mudo* (The Dumb), spent many years in Venice, where he became a great admirer and follower of Titian.

His works are marked by fine, rich color, fair drawing of the figure, and a good treatment of drapery.

Examples are in the Museum of the Prado, Madrid, and in the Escorial, where are his best works.

Domenico Theotocopuli (1548?–1625) was by birth a Greek, and probably a pupil of Titian. He had a high reputation in his day. It is said that some of his pictures were even mistaken for those of Titian.

He was, however, very eccentric, and many of his works are marked by gross extravagances both in drawing and color. His portrait painting is good.

Examples :

"Parting of Christ's Raiment before Crucifixion." Cathedral, Toledo.

"Martyrdom of St. Maurice." Escorial.

Several works in Museum of the Prado, Madrid.

"St. Jerome." National Gallery, London.

Diego de Silva Velasquez (1599-1660), the greatest name in the school of Madrid, is also, beyond question, the greatest in Spanish art. His masters were Herrera and Pacheco, both of the Andalusian School (he was born in Seville); he also studied in Italy, but the best of all his knowledge was gained directly from nature.

He was a student of mankind, and, like Leonardo da Vinci, used to wander about the city streets seeking models for his brush.

He painted religious pictures, portraits, landscape, and genre. His best pictures, however, are those in which there is the least need of imagination. The *real* was his province.

He was court painter to Philip IV, and

VELASQUEZ. ÆSOP. MUSEUM, MADRID.

painted many royal portraits, which rank with those by Titian and Vandyke.

His genre pictures rise almost to the level of historical painting.

Characteristics. — As a realist Velasquez has never been surpassed. His portraits live, breathe, and seem ready for action. This effect is increased by his power of representing atmosphere. His backgrounds have the appearance of concavity, and so his figures seem to be surrounded by space.

In composition everything keeps its place singularly well.

His technique is very broad, yet no detail is lost that is essential to the portrayal of character.

His handling is a model for artists, so light, so free, so sure is it.

His color is low-keyed but most rich, full, and harmonious.

Representative works :

"Crucifixion," "Forge of Vulcan," "Tapestry Weavers," "Maids of Honor," "Æsop," portraits of Philip IV and many others. Museum of the Prado, Madrid.
"Joseph's Coat" and others. The Escorial.
"Pope Innocent X." Doria Gallery, Rome.
Portrait of Philip IV. Uffizi Gallery, Florence.
Portrait of Infanta Marguerite and others. Louvre, Paris.
Portraits of Philip IV and of Admiral Paréja, "Christ at the Column." National Gallery, London.
"Water Carrier." Apsley House, London.
Portraits in important art museums of this country.

School of Valencia.

Vincente Joánes, commonly called **Juan de Juanes** (1523–1579), after a period of study in Italy, established a school of painting at Valencia. A true mediæval Spanish painter, his art was inspired wholly by a superstitious religion. It

is said that he never painted a picture of Christ or the Virgin without having first, fasting, partaken of the Holy Communion.

The backgrounds of many of his pictures are of gold, his figures are stiff in drawing, his color brilliant, the detail labored, but he possessed a power of expression beyond his contemporaries.

His portraits are especially good.

The most important of his pictures are in the Cathedral and churches of Valencia. Eighteen are in the Museum of the Prado, Madrid.

Francisco Ribalta (1551–1628) was son-in-law to Juanes. The romantic story is told that, having been refused by the father of the young woman he loved, Ribalta studied in Italy.

One day Juanes, seeing some of his work, said to his daughter, "The artist who did this I would have you wed, instead of the daubster Ribalta."

The Italian works that chiefly influenced him are those of Raphael and Sebastian del Piombo. He also probably studied for a time under the Carracci in Bologna.

His chief subjects are Christs, Holy Families, and saints. His pictures have a fine general effect; the figures are noble and well drawn, the faces fine and expressive, and the coloring rich.

Everything shows strong Italian influence.

The most noted of Ribalta's pupils was Ribera, Lo Spagnoletto (see page 128).

Ribalta's chief works are in the Museums of Valencia and Madrid.

Juan de Ribalta (1597–1628), son of Francesco, painted pictures similar to those of his father. After him the school of Valencia merged into the Andalusian.

ANDALUSIAN SCHOOL, OR SCHOOL OF SEVILLE.

Luis de Vargas (1502–1568), like Juan de Juanes, painted only after Confession and Communion.

He studied in Italy, and brought home to Seville a knowledge and love of Italian art. He painted in both fresco and oil, but his frescoes have mostly perished.

His works are somewhat unequal and show diverse influences. In some the Virgin and Holy Child are reminiscences of Raphael. In softness of treatment he often resembles Correggio, while the accuracy of some of his details rivals that of the Flemish masters.

Chief works are in Cathedral, Seville.

Pablo de Cespedes (1538–1608), of Cordova, is a noted name of this school. He studied in Italy, where he was especially influenced by the works of Correggio, and brought new brilliancy of color to the school of Seville.

He was particularly strong in invention. His figures are marked by a careful rendering of anatomy and much skill in foreshortening. He is also noted as sculptor and architect, and especially as a writer of both prose and poetry.

Most of his finest works have perished.

A "Last Supper" is in the Cathedral of Cordova, and two or three pictures in the Contaduna Mayor, Seville.

Juan de las Roelas (1558?–1625) was born in Seville, and through study in Venice became imbued with the spirit of Italian art. His work resembles somewhat that of Tintoretto, and also that of the Carracci in general style and execution. His coloring is Venetian, his composition good, and he sometimes displayed a real greatness of form and majesty of character in choosing his subjects.

His finest works are in the Museum and Cathedral of Seville. Another important picture is the "Translation of St. Isidorus," in Church San Isidoro, Seville.

Francisco Pacheco (1571–1654) is more noted for his writings (the chief of which is "Art of Painting") than for his pictures.

He was an agent of the Spanish Inquisition, one of his chief missions being to see that no pictures representing the nude should be sold.

His work is marked by harsh color and labored execution. He is best in portraiture.

Examples may be seen in the Museum, Madrid.

Alonzo Cano (1601–1667) was both painter and sculptor, and has been called the *Spanish Michael Angelo*, though he never studied in Italy. He was a man of strong contradictions. He is said to have possessed most violent passions; was a duellist, and the reputed murderer of his wife, yet his subjects are all sacred, and his designs are noble and pure, and possess a tender sentiment. He loved sculpture best, and line and modelling in his pictures are sculpturesque. He borrowed much from others, so that his work may be called eclectic.

His best works are in the Cathedral, Granada; Museum and Cathedral, Madrid.

Examples may also be seen in Museum, Berlin; Gallery, Dresden; and Old Pinacothek, Munich.

Francisco de Herrera (the Elder) (1576–1656) was a most bold and vigorous painter, and seems to have prepared the way for Zurburan, and for Velasquez, who was one of his pupils. He was a violent man, and it is said that his brutal treatment drove his pupils from his studio as well as his children from his home. His style of painting grew out of his character.

His composition is most powerful, his drawing broad and true, his handling bold and dashing. He painted many frescoes which have perished.

Examples are in Museum and Cathedral, Seville.

Francisco de Zurburan (1598–1662) stands second only to Velasquez and Murillo, and is perhaps more generally known than any other Spanish artist except these, since many of his paintings are outside of Spain.

All his characteristics are intensely Spanish; his color is rich, his vigor impassioned, and his drapery rather stiff and conventional. His favorite subjects were fanatic monks, whom he represented with a fine satire.

Representative works are in Cathedral and Museum, Seville; Museum, Madrid; Dresden Gallery; Louvre, Paris; and National Gallery, London.

Bartolomé Estéban Murillo (1618–1682), born at Seville, was a pupil of Velasquez, and is the greatest name in the Andalusian School. There is a remarkable difference in the work of these two great Spanish artists.

Velasquez showed the greater originality, and is by far the stronger in all technical excellencies that appeal especially to the artist. Murillo possessed more sentiment and a greater love for beauty and grace, and appeals more strongly to the hearts of the people. His earliest works show the same naturalistic tendency as those of Velasquez, but he chose those subjects that are more sentimental, — flower girls and ragged street boys, — whose faces are soft and sweet, never coarse and hardened. He painted many religious or devotional pictures, and his influence in his native city may be known from the fact that even at the present day a Sevillian calls any unusually noble picture a "Murillo."

Characteristics. — Murillo painted in three distinct styles or manners. In those pictures (mostly genre), painted before he fell under the influence of Velasquez and of the Venetians and Vandykes in the Madrid Museum, there is a predominance of cool colors, browns and grays. Afterward his coloring is warm and comparatively rich. Most of his usual Bible scenes are painted in this second style.

MURILLO. MADONNA OF THE ROSARY. PITTI GALLERY, FLORENCE.

For his Holy Conceptions and Annunciations he used what is called his misty style — an uncertain outline and a very soft, almost confused, mingling of colors.

His chiaroscuro is always soft. His Madonnas have earnest faces, are dark-eyed and dark-haired young matrons.

His renderings of child life are always most happy; the Child-Christ possesses a charming mixture of divine and human expression.

Most important works:

"St. Anthony of Padua and Infant Jesus," "St. Thomas of Villanueva," "St. Francis of Assisi," and others. Museum, Seville.

"Children, Jesus and John Baptist," "Conception," "Annunciation," "The Divine Shepherd." Museum of the Prado, Madrid.

"St. Elizabeth of Hungary ministering to Lepers." Academy of St. Ferdinand, Madrid.

"Virgin of the Rosary," "Virgin and Child." Pitti Gallery, Florence.

"Virgin and Child." Gallery, Dresden.

"Immaculate Conception" (numbered among the twelve pictures sometimes called "World Pictures"[1]), "Holy Family" (sometimes called "Virgin of Seville"), "Angels' Kitchen," "Beggar Boy." Louvre, Paris.

"St. Anthony of Padua with Christ-Child." Museum, Berlin.

"Melon Eaters," "Boys Playing Dice," "Boy and Girl counting Money." Old Pinacothek, Munich.

"The Holy Family." National Gallery, London.

After Velasquez and Murillo there are no names of special importance in Spanish art until **Francisco Goya** (1746–1828), who painted horribly realistic scenes of inquisition, tortures, bullfights, battles, etc. He was influenced in technique by Velasquez.

Since Goya, Spanish painting has been much influenced by French. A few names worthy of notice are: **Mariano Fortuny** (1838–1874), painter of oriental scenes; **Raimundo de Madrazo** (1841 ——), portrait painter; **Eduardo Zamacois** (1842–1871), painter of the higher genre; **Vincente Palmaroli**; **Roman Ribera**; and **Martin Rico**, landscape painter.

[1] See p. 51.

CHAPTER XVII.

FLEMISH PAINTING.

No Flemish or, exactly speaking, *Netherlandish* painting (since Belgium and Holland were at first comprised within the one term, Netherlands), earlier than the fifteenth century, other than miniatures and manuscript illuminations, are in existence.

Characteristics. — Flemish painting until the sixteenth century was dependent on the art of no other country, so far as known. Chief subjects at first were wholly religious, and most of the pictures were designed for the church. These are painted in oils on wood, and are comparatively small in size.

Everything is strongly realistic and represented in absolute detail. There are no *ideal* figures; whereas the Italian painters idealized even portraits, the early Flemish painters gave a portrait-like character to their representations of God, Christ, the Virgin Mary, and saints.

The draperies, which were evidently always local costumes, are perfect in texture. Landscapes which were often used as accessories are correct in drawing and of good tone and atmosphere. Coloring is warm and full. The early works express more sentiment than later ones and are simple in conception.

Portrait painting is an important feature. Early in the sixteenth century Flemish painting fell under Italian influence.

Hubert van Eyck (1366?–1426) and his brother, **John van Eyck** (1390?–1440), born in Bruges, Flanders, are the earliest

known names. To them belongs the credit of having invented an excellent varnish, which gave to oil colors a fresh brilliance and caused them to dry quickly, thus greatly facilitating their use. For this they are often called the inventors of oil painting.

The advanced character of the Van Eyck painting causes the belief that good works produced by preceding artists must have existed in their time, which have since been lost to the world. The small size of Flemish pictures compared with Italian, and the fact that they were painted on movable panels, together with the unsettled condition of the country, sufficiently account for their complete loss.

Characteristics of Van Eyck Painting. — In composition it is far behind contemporary Italian painting.

The figures, portrait-like in character, are represented with much rigidity of attitude and with little attempt at foreshortening. They are rather tall and slender, are well modelled, and are clothed with the richest, most lavishly decorated garments. Indeed, spiritual radiance is expressed by gorgeous raiment and glittering jewels.

The coloring is applied with full body and rich medium, and is so blended that no marks of the brush are visible. Flesh tints are very warm.

Detail is minutely finished. Each precious stone seems to invite one to lift it from the robe or crown; and each golden thread of embroidery is as carefully painted as the face of the garment's wearer.

Landscapes are always a feature in the works of John van Eyck. These are small in size, many of them being seen through an open window in the background, and are utterly faithful to nature in drawing, in aërial perspective, and in atmosphere. His portraits are perfect in realism.

But one picture remains to show the character of Hubert van Eyck's painting. This is a large altar-piece, called the

"Adoration of the Lamb," which was painted by both brothers for the church of St. Bavon, Ghent.

It was doubtless designed by Hubert, and it is believed that he painted the figures of the Deity, Virgin Mary, St. John Baptist, St. Cecilia, with the angels playing on musical instruments; Adam and Eve on the upper panels; and on the lower, that side of the centre picture which contains the apostles and saints; also the wing pictures representing the hermits and pilgrims, with the exception of the landscapes. After the death of Hubert the altar-piece was finished by John. This great work is now divided and scattered. Only one panel, the central

HUBERT VAN EYCK. ST. CECILIA FROM ST. BAVON ALTAR-PIECE. BERLIN MUSEUM.

one, containing the Lamb, surrounded by worshippers, is now in St. Bavon, Ghent. The two panels, representing Adam and Eve, are in the Brussels Museum, and all the remaining ones are in the Berlin Museum.

Important works by John van Eyck are:

"Virgin, Child, and Saints." Academy, Bruges.
"St. Ursula." Museum, Antwerp.
"Salvator Mundi," "Man with Pinks," and panels of St. Bavon Altar-piece. Museum, Berlin.
Altar-piece. Dresden Gallery.
"Triumph of the Church." Museum, Madrid.
Portraits of Jean Arnolfini and his wife. National Gallery, London.
"Madonna with Chancellor Rollin." Louvre, Paris.

Pieter Christus (—— 1472) was a pupil of John van Eyck, whose works are very inferior to those of his master. The real which he painted is of a lower order than that of the Van Eycks; his figures are stunted; his colors untransparent, yet his work is interesting.

Examples are in Berlin Museum; Staedel Museum, Frankfort; Madrid Museum; Gallery, Turin.

Rogier van der Weyden (1400–1464) was born at Tournai and painted at Brussels. His work, though that of a realist, does not at all follow the Van Eycks, but possesses distinct characteristics, some of which, such as his treatment of shadows and paleness of color, seem to have come from a study of sculptured bas-relief.

He visited Italy, where he was received with marked distinction, but was wholly uninfluenced by the art of that country.

His early pictures, like those of the Van Eycks, have all been lost. No other Flemish master exerted so much influence as he.

Characteristics. — His subjects are religious, and are usually those that express deep sorrow and suffering. It has

been said that he never painted a smile. He surely painted many faces that are furrowed by grief and stained by tears.

Many of his compositions are enclosed by richly carved portals, every detail of which is laboriously finished.

His figures are defective in drawing, especially the limbs, which are often meagre and tottering.

He represents spirituality by very large heads or foreheads, which are sometimes so heavy that they droop on one side; and the amount of expression is shown by the size of the eyes. Suffering is represented by leanness of flesh and contraction of muscles. His color is pale; his shadows wanting in force; his draperies much broken by sharp conventional angles. The amount of his ornamentation is small for a Flemish painter.

He was fond of introducing landscapes into his backgrounds, which are most carefully rendered, but lack the atmosphere of John van Eyck's.

Most important works:

Altar-piece, "Adoration of the Magi," "Annunciation," and "Presentation of the Virgin," "St. Luke painting the Madonna." Old Pinacothek, Munich. (A duplicate of the latter is in Boston Museum of Fine Arts.)

Altar-piece. Berlin Museum.

"Descent from the Cross." Gallery, The Hague.

"The Seven Sacraments." Museum, Antwerp.

Pictures in Staedel Museum, Frankfort, and in Museum, Madrid.

Hans Memling (about 1425–1495?) is a very distinguished name in this school. It is not known where he was born, but he lived and painted in Bruges, and is supposed to have been a pupil of Rogier van der Weyden. His early work resembles very closely that of this master, but the later is far superior. His figures are better drawn in every detail; his outlines are softer; his light and shade truer.

Characteristics. — Memling possessed a finer feeling for beauty, refinement, and grace than is common to Flemish painters. His faces, especially those of women, have a peculiarly pure, sweet, and attractive expression. His

HANS MEMLING. MADONNA AND CHILD. DARMSTADT.

Madonnas are full of tender devotion. He loved to represent his figures enveloped in long brocaded robes, but did not quite equal Van der Weyden in working out the details of textures and embroideries.

His portraits are especially good, and portray the character of the subjects better than do even those of John van Eyck.

His flesh tints are particularly clear, soft, and pleasing.

Representative works:

Several pictures in St. John's Hospital, Bruges, among which are the only two inscribed with the artist's name. Here also is the famous "Shrine of St. Ursula"; a chest of Gothic design, about four feet in length, made, according to tradition, to hold an arm of the saint. On every side are paintings by Memling which illustrate the history of St. Ursula and her attendant martyr-virgins."

"Madonna and Child," "Enthroned Madonna and Child." Museum, Berlin.

"St. John Baptist," "Seven Joys of the Virgin." Old Pinacothek, Munich.

"Seven Sorrows of the Virgin." Gallery, Turin. The last two pictures are remarkable for the extension of the landscape, in which are included various scenes which cluster about the life of the Virgin. Landscape, towns, palaces, and figures are all exquisitely painted.

"Madonna and Child." Uffizi Gallery, Florence.

"Virgin and Infant Christ, adored by Donors," "Marriage of St. Catherine." Louvre, Paris.

"Madonna and Infant Christ enthroned in a Garden," "St. Lawrence and St. John the Baptist." National Gallery, London.

Portraits in Museum, Brussels; and in Uffizi Gallery, Florence.

Dieriek Stuerbouts, called *Bouts* (1410–1475), was also a follower of Rogier van der Weyden, whose influence is seen in his drawing of the figure and the melancholy of his faces. There is, however, a greater variety in Bouts' heads, and much more individuality, character, and beauty.

His color is unusually full and rich, and his flesh painting admirable.

His draperies fall in softer folds than those of the Van Eycks and Van der Weyden, but his representation of textures is not so good.

His landscape backgrounds are very true and fairly well treated.

Representative works:

Altar-pieces. St. Peter's, Louvain.
Several pictures in Old Pinacothek, Munich.
"Elijah in the Wilderness fed by an Angel," "First Celebration of the Passover." Museum, Berlin.

Gerard van der Meire (1427 ?–1474 ?) painted pictures which are marked by many Van der Weyden qualities— stiff figures with large foreheads, meagre limbs, hard outlines, pale color, insufficient shade and shadow, and angular draperies. His landscapes are very minute and laboriously finished.

His most important work is an altar-piece, containing a large number of figures, in a chapel of St. Bavon, Ghent.

Gheerardt David (about 1450–1523) is chiefly famous for his landscape backgrounds. These are painted with excessive fidelity to nature; even the methods of branching and leafage of trees have been studied and rendered, and with all this a pleasing breadth has been secured. Coloring of landscape is brilliant. His figures are harsh and without any grace or beauty. The vivid contrasts of color in their garments are unpleasant.

Representative works:

"Baptism of Christ." Academy, Bruges.
"Crucifixion." Museum, Berlin.
"Marriage of Cana." Louvre, Paris.
"Canon and Patron Saints." National Gallery, London.

Quentin Matsys (also spelled Metsys and Massys) (1460?–1529), born in Louvain, was brought up as a blacksmith, and became distinguished for his skill in ornamental iron-work. Falling in love with the daughter of an artist, he forsook the anvil for the easel, in order to please the father and win the daughter, and in time became one of the most noted artists of this period. He painted in Antwerp.

At this time Flemish art was rapidly changing through the influence of the work of the Italian masters.

More and more northern artists felt their lack of study direct from nature, and their want of power in painting the human figure, and began to bend all their strength in this direction, striving to compete with their fellow-artists in Italy.

Matsys evinced an independence and a breadth of thought beyond those who had painted before him. His works mark the close of the early period of Flemish art and the beginning of the later one.

Characteristics. — His pictures are remarkable for great power and intense dramatic expression. It seems as if his chief thought had been to paint energy of expression.

He wrought a change by increasing the size of the figures introduced to three-quarters, or even full size, thus making them the most important thing in the picture. These, in his religious pictures especially, are still somewhat angular, after the early Flemish fashion.

His execution is most careful ; his color varied and clear, and not so rich and full as in most of the early Flemish pictures.

He, first of this school, painted purely genre pictures ; in all his work the individual characterization is finely rendered.

Most important works :

"Descent from the Cross," Heads of Christ and the Virgin. Museum, Antwerp.
Altar-piece. Cathedral, Louvain.
"Virgin and Child." Museum, Berlin.
"Virgin and Child." Museum, Amsterdam.
"Pietà," "St. Jerome," "Ecce Homo." Old Pinacothek, Munich.
"Christ bestowing Blessing," "The Banker and his Wife." Louvre, Paris.

"Salvator Mundi" and "Virgin Mary." National Gallery, London.

"Two Misers." Windsor Castle. Possibly this picture and duplicates, which appear in other galleries, were painted by Jan Matsys, son of Quentin.

Jan Gossaert, called *Mabuse* (1470?–1541), painted in early life purely Flemish pictures, marked somewhat by the Van Eyck influence. Afterward he visited Italy and was the first Flemish artist to paint the nude. Such representations, as might be expected, are untruthful, exaggerated, and awkward in attitude and movement. They are, however, well modelled and well painted. Those smallest in size are most pleasing. His portraits are very attractive.

Representative works:

"Ecce Homo" and other pictures. Museum, Antwerp.
"Christ in House of Simon." Museum, Brussels.
"Neptune and Amphitrite," "Young Girl weighing Gold." Museum, Berlin.
"Virgin and Child," "Danae." Old Pinacothek, Munich.
"Virgin and Child." Portrait of Jean Carondelet. Louvre, Paris.
Portraits. National Gallery, London.

Bernard (sometimes **Barent**) **van Orley** (1490?–1541), of Brussels, imitated the Italians, especially Raphael.

His earlier works are his best, being marked by a greater earnestness of feeling than later ones. His color is more Flemish than Italian, and his execution is most careful. He painted in oil and tempera.

Representative works:

"Last Judgment." Church of Our Saviour, Antwerp.
"Pietà." Museum, Brussels.
Altar-piece. Belvidere Gallery, Vienna.
"Mary and Joseph adoring Infant Saviour." Gallery, Dresden.

Cornelis Engelbrechsten (1468–1533) was influenced by the Van Eyck School, and was quite distinguished among his contemporaries.

Only one work that is surely his is in existence — an altar-piece in the Town Hall of Leyden.

Lucas van Leyden (1494–1533), a pupil of Engelbrechsten, was a prolific artist, whose works display a good measure of ability.

In scenes illustrating common life he anticipated the coming Dutch School. His figures are considerably mannered and possess a coquettish air; his aërial perspective and color are especially notable.

He is particularly famous for his fine engravings.

Good examples may be found in the museums of Leyden and Antwerp, and in the Old Pinacothek, Munich.

Lambert Sustermann, called *Lambert Lombard* (1506–1566), born at Liége, was a pupil of Mabuse. Afterward, going to Italy, he studied with Andrea del Sarto. Returning to Liége, he opened a large school and exerted great influence in diffusing the Italianized Flemish painting.

His figures are somewhat mannered, most carefully drawn, and very lightly shaded and colored, being little more than colored drawings.

His pictures are very rare and may be found in the museums of The Hague and Berlin, and in the National Gallery, London.

Other names of some note belonging to this period of Italianized Flemish painting are **Lancelot Blondeel** (1495–1561), who painted Italianized Flemish figures against Renaissance backgrounds; **Franz Floris** (1520–1570), a pleasing portrait painter; his pupil, **Martin de Vos** (1531–1603); and **Otto Vaenius** (1560–1629), historical painter.

Among those who may be called Dutch Flemish artists, born in Holland and influenced by the Flemings, are **Pieter Pourbus** (1510? 1584?) and **Antonio Moro** (1512?–1578?),

portrait painters ; the three **Breughels, Pieter the Elder** (—— 1569), **Pieter the Younger** (1564?–1637?), and **Jan** (1568–1625), painters of landscape and genre; and the **Brill** brothers, **Matthew** (—— 1580) and **Paul** (1556–1626), landscape painters. The latter went to Italy and there painted and taught his own Flemish methods.

Peter Paul Rubens (1577–1640), born in Siegen, is by far the greatest name in later Italianized Flemish art. After studying with native artists he went to Italy, visited and painted in many cities of that country, and on his return to Antwerp received commissions from all the chief European cities. His society and works were contended for by kings and princes ; he was invited by Marie de Médicis to come to Paris, where he celebrated her life in a series of colossal pictures; was knighted by Philip IV of Spain and by Charles I of England ; in short, enjoyed one of the most successful art careers ever known.

He was an all-round artist ; possessed energy and perseverance, a love for study and growth, a fine classic education that widened his field of subjects ; a breadth and command of technique unknown before him, and an intense love for color. His reputation was so great and widespread that he lacked neither sphere nor means for doing his best, so that in his work we find all that of which he was capable.

His pictures are very numerous, in the painting of many of which he was aided by pupils.

Characteristics. — His creativeness, that greatest gift to artists, is largest in the history of art ; his invention is boundless.

His subjects are scriptural, historical, mythological, portrait, landscape, and animals.

In his religious pictures he followed the traditions of Catholic Italy. Yet there is very little that seems Christian in spirit when his work is compared with that of the greatest

Italian masters; for his Madonnas, martyrs, and saints, his Christs and apostles, are devoid of all spiritual expression.

RUBENS. HOLY FAMILY. PITTI GALLERY, FLORENCE.

In many of his mythological pictures he paid little heed to the ideal heaven of mythology. Whether he represented Minerva, Juno, or Venus, Mercury or Paris, all are marked by an excess of animal life that overpowers all thought of

dignity or sentiment. His Bacchanalian scenes represent not simply an exuberance of joy, but are coarse and repellent to every fine instinct.

In historical pictures he very often had not the slightest regard for the customary proprieties of time and place, but grouped together all kinds of personages, mythological and historical, ideal and real, divine and human, and fitted all surroundings to his own gorgeous conceptions.

His portraits are exceptionally fine, full of character, and powerful with latent action.

His landscapes, usually classic in theme, are noble. His paintings of animals, especially of wild animals of prey, are magnificently rendered.

One of his very strongest characteristics is the power of rendering dramatic action, and wherever this is found, in religious, mythological, or historical pictures, we feel that we are looking upon the work of a master. His composition is fine; his drawing and light and shade are bold and true; his coloring is most full and rich; "Does he mix blood with his paints?" asked Guido Reni on first seeing some of his pictures.

His technique is unsurpassed — broad and firm.

Most important works:

"Elevation of the Cross," "Descent from the Cross" (numbered among the twelve pictures sometimes called "World Pictures"[1]). Cathedral, Antwerp.

"Crucifixion." Museum, Antwerp.

"Last Judgment," "Fall of Angels," "Battle of the Amazons," "Rape of Daughters of Leukippos by Castor and Pollux," "Drunken Silenus with Satyrs and Bacchante," portraits of Rubens and his first wife, Isabella Brandt; of second wife, Helena Fourment, and others; "Lion Hunt." Old Pinacothek, Munich.

[1] See p. 51.

"Quos Ego!" "Lion Hunt," many portraits. Gallery, Dresden.
"Ignatius Loyola casting out Devils," "Francis Xavier preaching and working Miracles," "Assumption of Virgin." Belvidere Gallery, Vienna.
"Raising of Lazarus," "Neptune and Amphitrite," "Perseus Liberating Andromeda," "Stag Hunt." Museum, Berlin.
"Garden of Love" and other pictures. Museum, Madrid.
Twenty-one pictures of the Life of Marie de Médicis, painted originally for the Palace of the Luxembourg, and portraits. Louvre, Paris.
"Judgment of Paris," portraits, among which is the famous "Straw Hat," animal pieces, and landscapes. National Gallery, London.

Franz Snyders (1579–1657), next to Rubens, is the greatest animal painter of his time. He sometimes painted the animals introduced into Rubens' pictures, while that master reciprocated by painting the figures in Snyder's works.

He also painted genre pictures, into which he loved to put game and vegetables.

His color and technique show the influence of Rubens.

His reputation was very great and his pictures much sought for.

Representative works:

"Combat between Bears and Dogs." Museum, Berlin.
"Kitchen scene with game, etc.," "Lionesses after Roebuck," "Boar Hunt." Old Pinacothek, Munich.
"Kitchen scene" (in which a man and woman cook were painted by Rubens), "Boar Hunt." Gallery, Dresden.
"Stag Hunt" and "Boar Hunt." Louvre, Paris.

Gaspar de Craeyer (1582–1669) painted in Brussels and Ghent. His work is usually marked by quiet composition, subdued color, considerable truth to nature, and a facility of technique that compares well with that of Rubens.

His chief subjects are Biblical; he sometimes attempted historical and allegorical scenes, and in these there is considerable action. He also executed decorative painting.

His most important works are found in the galleries of Ghent and Brussels and in the Old Pinacothek, Munich.

Other names of some importance contemporary with Rubens are **Abraham van Diepenbeck** (1596–1675), who was strongly influenced by Rubens, and **Lucas van Uden** (1595–1672), landscape painter, who often painted the landscape backgrounds of Rubens' pictures.

Anthony van Dyck (1599–1641) stands first among the actual pupils of Rubens, and is especially famous for his portrait painting, though in his early years he produced many religious pictures of high rank. His great ambition was to be a historical painter and to receive great commissions, as did Rubens, and the failure of this was a bitter disappointment.

His later life was spent in England, where he became court painter to Charles I; here he painted a great number of portraits of the royalty and the nobility. His work degenerated somewhat during the last years of his life.

Characteristics. — His feeling for nature is much more refined than that of Rubens, but he falls far below that master in scope of invention and force of representation.

His religious pictures are marked by intensity of expression and much elevation of sentiment. Into these he was fond of introducing child-angels.

His earliest pictures show a certain dependence on Rubens. The forms are strongly pronounced and have occasionally a clumsy look, while the faces are somewhat coarsely realistic, and the flesh tints are very warm.

His later works are marked by cooler color and a greater refinement of face and figure.

To his portraits he imparted a peculiar air of distinction; his men, women, and children, all are aristocratic. The costumes of his time were favorable to the beauty of his art—the broad, rich, falling collar with deep scallops of point lace, which has received the name of Van Dyck, the rich stuffs of

VAN DYCK. CHILDREN OF CHARLES I OF ENGLAND. DRESDEN GALLERY.

garments, the broad hats with ostrich feathers, etc.; as also the short face curls of his women and the pointed ("Van Dyck") beards of his men.

The same type of long, slender hand appears always; it is said to be a portrait of his own.

Most important works:

"Descent from Cross," "Crucifixion." Museum, Antwerp.
"Crucifixion." Cathedral, Mechlin.

"Salvator Mundi" and "Virgin Mary." National Gallery, London.

"Two Misers." Windsor Castle. Possibly this picture and duplicates, which appear in other galleries, were painted by Jan Matsys, son of Quentin.

Jan Gossaert, called *Mabuse* (1470?–1541), painted in early life purely Flemish pictures, marked somewhat by the Van Eyck influence. Afterward he visited Italy and was the first Flemish artist to paint the nude. Such representations, as might be expected, are untruthful, exaggerated, and awkward in attitude and movement. They are, however, well modelled and well painted. Those smallest in size are most pleasing. His portraits are very attractive.

Representative works:

"Ecce Homo" and other pictures. Museum, Antwerp.
"Christ in House of Simon." Museum, Brussels.
"Neptune and Amphitrite," "Young Girl weighing Gold." Museum, Berlin.
"Virgin and Child," "Danae." Old Pinacothek, Munich.
"Virgin and Child." Portrait of Jean Carondelet. Louvre, Paris.
Portraits. National Gallery, London.

Bernard (sometimes **Barent**) **van Orley** (1490?–1541), of Brussels, imitated the Italians, especially Raphael.

His earlier works are his best, being marked by a greater earnestness of feeling than later ones. His color is more Flemish than Italian, and his execution is most careful. He painted in oil and tempera.

Representative works:

"Last Judgment." Church of Our Saviour, Antwerp.
"Pietà." Museum, Brussels.
Altar-piece. Belvidere Gallery, Vienna.
"Mary and Joseph adoring Infant Saviour." Gallery, Dresden.

Cornelis Engelbrechsten (1468–1533) was influenced by the Van Eyck School, and was quite distinguished among his contemporaries.

Only one work that is surely his is in existence — an altar-piece in the Town Hall of Leyden.

Lucas van Leyden (1494–1533), a pupil of Engelbrechsten, was a prolific artist, whose works display a good measure of ability.

In scenes illustrating common life he anticipated the coming Dutch School. His figures are considerably mannered and possess a coquettish air; his aërial perspective and color are especially notable.

He is particularly famous for his fine engravings.

Good examples may be found in the museums of Leyden and Antwerp, and in the Old Pinacothek, Munich.

Lambert Sustermann, called *Lambert Lombard* (1506–1566), born at Liége, was a pupil of Mabuse. Afterward, going to Italy, he studied with Andrea del Sarto. Returning to Liége, he opened a large school and exerted great influence in diffusing the Italianized Flemish painting.

His figures are somewhat mannered, most carefully drawn, and very lightly shaded and colored, being little more than colored drawings.

His pictures are very rare and may be found in the museums of The Hague and Berlin, and in the National Gallery, London.

Other names of some note belonging to this period of Italianized Flemish painting are **Lancelot Blondeel** (1495–1561), who painted Italianized Flemish figures against Renaissance backgrounds; **Franz Floris** (1520–1570), a pleasing portrait painter; his pupil, **Martin de Vos** (1531–1603); and **Otto Vaenius** (1560–1629), historical painter.

Among those who may be called Dutch Flemish artists, born in Holland and influenced by the Flemings, are **Pieter Pourbus** (1510? 1584?) and **Antonio Moro** (1512?–1578?),

portrait painters ; the three **Breughels, Pieter the Elder** (—— 1569), **Pieter the Younger** (1564?–1637?), and **Jan** (1568–1625), painters of landscape and genre; and the **Brill** brothers, **Matthew** (—— 1580) and **Paul** (1556–1626), landscape painters. The latter went to Italy and there painted and taught his own Flemish methods.

Peter Paul Rubens (1577–1640), born in Siegen, is by far the greatest name in later Italianized Flemish art. After studying with native artists he went to Italy, visited and painted in many cities of that country, and on his return to Antwerp received commissions from all the chief European cities. His society and works were contended for by kings and princes ; he was invited by Marie de Médicis to come to Paris, where he celebrated her life in a series of colossal pictures; was knighted by Philip IV of Spain and by Charles I of England ; in short, enjoyed one of the most successful art careers ever known.

He was an all-round artist ; possessed energy and perseverance, a love for study and growth, a fine classic education that widened his field of subjects ; a breadth and command of technique unknown before him, and an intense love for color. His reputation was so great and widespread that he lacked neither sphere nor means for doing his best, so that in his work we find all that of which he was capable.

His pictures are very numerous, in the painting of many of which he was aided by pupils.

Characteristics. — His creativeness, that greatest gift to artists, is largest in the history of art ; his invention is boundless.

His subjects are scriptural, historical, mythological, portrait, landscape, and animals.

In his religious pictures he followed the traditions of Catholic Italy. Yet there is very little that seems Christian in spirit when his work is compared with that of the greatest

Italian masters; for his Madonnas, martyrs, and saints, his Christs and apostles, are devoid of all spiritual expression.

RUBENS. HOLY FAMILY. PITTI GALLERY, FLORENCE.

In many of his mythological pictures he paid little heed to the ideal heaven of mythology. Whether he represented Minerva, Juno, or Venus, Mercury or Paris, all are marked by an excess of animal life that overpowers all thought of

dignity or sentiment. His Bacchanalian scenes represent not simply an exuberance of joy, but are coarse and repellent to every fine instinct.

In historical pictures he very often had not the slightest regard for the customary proprieties of time and place, but grouped together all kinds of personages, mythological and historical, ideal and real, divine and human, and fitted all surroundings to his own gorgeous conceptions.

His portraits are exceptionally fine, full of character, and powerful with latent action.

His landscapes, usually classic in theme, are noble. His paintings of animals, especially of wild animals of prey, are magnificently rendered.

One of his very strongest characteristics is the power of rendering dramatic action, and wherever this is found, in religious, mythological, or historical pictures, we feel that we are looking upon the work of a master. His composition is fine; his drawing and light and shade are bold and true; his coloring is most full and rich; "Does he mix blood with his paints?" asked Guido Reni on first seeing some of his pictures.

His technique is unsurpassed — broad and firm.

Most important works:

"Elevation of the Cross," "Descent from the Cross" (numbered among the twelve pictures sometimes called "World Pictures"[1]). Cathedral, Antwerp.

"Crucifixion." Museum, Antwerp.

"Last Judgment," "Fall of Angels," "Battle of the Amazons," "Rape of Daughters of Leukippos by Castor and Pollux," "Drunken Silenus with Satyrs and Bacchante," portraits of Rubens and his first wife, Isabella Brandt; of second wife, Helena Fourment, and others; "Lion Hunt." Old Pinacothek, Munich.

[1] See p. 51.

"Quos Ego!" "Lion Hunt," many portraits. Gallery, Dresden.
"Ignatius Loyola casting out Devils," "Francis Xavier preaching and working Miracles," "Assumption of Virgin." Belvidere Gallery, Vienna.
"Raising of Lazarus," "Neptune and Amphitrite," "Perseus Liberating Andromeda," "Stag Hunt." Museum, Berlin.
"Garden of Love" and other pictures. Museum, Madrid.
Twenty-one pictures of the Life of Marie de Médicis, painted originally for the Palace of the Luxembourg, and portraits. Louvre, Paris.
"Judgment of Paris," portraits, among which is the famous "Straw Hat," animal pieces, and landscapes. National Gallery, London.

Franz Snyders (1579–1657), next to Rubens, is the greatest animal painter of his time. He sometimes painted the animals introduced into Rubens' pictures, while that master reciprocated by painting the figures in Snyder's works.

He also painted genre pictures, into which he loved to put game and vegetables.

His color and technique show the influence of Rubens.

His reputation was very great and his pictures much sought for.

Representative works:

"Combat between Bears and Dogs." Museum, Berlin.
"Kitchen scene with game, etc.," "Lionesses after Roebuck," "Boar Hunt." Old Pinacothek, Munich.
"Kitchen scene" (in which a man and woman cook were painted by Rubens), "Boar Hunt." Gallery, Dresden.
"Stag Hunt" and "Boar Hunt." Louvre, Paris.

Gaspar de Craeyer (1582–1669) painted in Brussels and Ghent. His work is usually marked by quiet composition, subdued color, considerable truth to nature, and a facility of technique that compares well with that of Rubens.

His chief subjects are Biblical; he sometimes attempted historical and allegorical scenes, and in these there is considerable action. He also executed decorative painting.

His most important works are found in the galleries of Ghent and Brussels and in the Old Pinacothek, Munich.

Other names of some importance contemporary with Rubens are **Abraham van Diepenbeck** (1596–1675), who was strongly influenced by Rubens, and **Lucas van Uden** (1595–1672), landscape painter, who often painted the landscape backgrounds of Rubens' pictures.

Anthony van Dyck (1599–1641) stands first among the actual pupils of Rubens, and is especially famous for his portrait painting, though in his early years he produced many religious pictures of high rank. His great ambition was to be a historical painter and to receive great commissions, as did Rubens, and the failure of this was a bitter disappointment.

His later life was spent in England, where he became court painter to Charles I; here he painted a great number of portraits of the royalty and the nobility. His work degenerated somewhat during the last years of his life.

Characteristics. — His feeling for nature is much more refined than that of Rubens, but he falls far below that master in scope of invention and force of representation.

His religious pictures are marked by intensity of expression and much elevation of sentiment. Into these he was fond of introducing child-angels.

His earliest pictures show a certain dependence on Rubens. The forms are strongly pronounced and have occasionally a clumsy look, while the faces are somewhat coarsely realistic, and the flesh tints are very warm.

His later works are marked by cooler color and a greater refinement of face and figure.

To his portraits he imparted a peculiar air of distinction; his men, women, and children, all are aristocratic. The costumes of his time were favorable to the beauty of his art—the broad, rich, falling collar with deep scallops of point lace, which has received the name of Van Dyck, the rich stuffs of

VAN DYCK. CHILDREN OF CHARLES I OF ENGLAND. DRESDEN GALLERY.

garments, the broad hats with ostrich feathers, etc.; as also the short face curls of his women and the pointed ("Van Dyck") beards of his men.

The same type of long, slender hand appears always; it is said to be a portrait of his own.

Most important works:

"Descent from Cross," "Crucifixion." Museum, Antwerp.
"Crucifixion." Cathedral, Mechlin.

"Repose in Egypt," "Descent from Cross," portraits. Old Pinacothek, Munich.

"St. Jerome," "Portrait of Henrietta Maria," "Children of Charles I and Henrietta Maria," and other portraits. Gallery, Dresden.

"Descent from Cross," "Three Penitents." Museum, Berlin.

"Virgin and Child enthroned," "Portrait of Charles I." Belvidere Gallery, Vienna.

"Children of Charles I" (in which is the "Stuart Baby," made so familiar by reproductions after Canoveri's copy in "St. Luke's Academy," Rome). Gallery, Turin.

"Virgin and Donators," "Portrait of Charles I," "Children of Charles I," "Portrait of Man and Child," "Portrait of Woman and Child." Louvre, Paris.

"Crucifixion," "Equestrian Portrait of Charles I." National Gallery, London.

Notable portraits in Windsor Castle, Warwick Castle, and other private galleries in England.

Jacob Jordaens (1593–1678) holds second place among Rubens' pupils. He was a very prolific painter; his subjects are Biblical, historical, mythological, allegory, and portrait. His Biblical pictures are seldom satisfactory.

His works are very strongly realistic, so much so as sometimes to merit the term vulgar. Many are humorous. In technique and color he approaches Rubens.

The best of his religious pictures is "The Adoration of the Shepherds," Museum, Antwerp.

His best mythological picture is "Jupiter and Mercury" in Belvidere Gallery, Vienna. Here also is a characteristic picture, "The Bean Feast."

Other representative works are in Berlin Museum; Dresden Gallery; Louvre, Paris; and Museum, Madrid.

David Teniers the Younger (1610–1690), of Antwerp, is one of the first important painters of the purely genre scenes which attained much celebrity at this time. The artists who

devoted themselves to the production of this style of painting received the name *Little Masters.* A much larger and stronger representation of this work appeared almost contemporaneously in Holland.

Teniers was instructed by his father, and was strongly influenced by Rubens.

His subjects are most varied: landscapes, cattle pieces, incantation scenes, guard houses, merry-makings out-of-doors and in, and tavern scenes; the last being most frequently and perhaps most successfully treated.

He was a thoroughly equipped artist, and in his works we see picturesque composition, good drawing, exquisite harmony of low-toned color, and fine technique.

He used his pigment thinly, so thinly that in some of his most characteristic pictures much of the ground can be seen through it.

Two distinct styles of coloring are seen, one a predominance of rich golden tones, the other of cool silvery ones.

His earlier pictures are large, his later small and most carefully finished.

Representative works:

"Peasant Wedding," "Fair" (in which the artist and his family are represented). Belvidere Gallery, Vienna.

"Drinking Party," "Dinner of Monkeys," "Dutch Ale House, with Peasants dancing and playing Cards." Old Pinacothek, Munich.

"Peasants smoking in Village Inn," "The Alchemist," "Peasants throwing Dice." Gallery, Dresden.

"Village Festival" and others. Museum, Berlin.

"Prodigal Son," "Peasant Feast," "Guard-room with Peter denying Christ in the Background," etc. Louvre, Paris.

"Village Fête," "The Surprise," "Backgammon Players." National Gallery, London.

Adrian Brouwer (1606–1638), born in Flanders, properly belongs to this school, though he painted for a few years in Holland, where he was connected with Franz Hals. Later, returning to Flanders, he fell under the influence of Rubens.

His subjects are mostly low tavern scenes; many of them represent quarrels and fights.

His methods of work and color are similar to those of Teniers.

He may be studied in Munich, where are about twenty of his pictures; in Dresden Gallery, Berlin Museum, and Louvre, Paris.

Other names of this time are **Gonzales Coques** (1618–1684), portrait painter, who strove to imitate Van Dyck; **Paul de Vos** (1604–1678), **Pieter Boel** (1622–1702?), and **Jan Fyt** (1611–1661), animal painters; and **Peter Snayers** (1593–1670?), painter of military scenes.

Belgian Art.

Later Flemish art, called Belgian art, is represented by **Antony Wiertz** (1806–1865), whose eccentric productions may be studied in Wiertz Museum, Brussels; **Gustavus Wappers** (1803–1874), who was influenced by the French Romantic School; **Jean Auguste Leys** (1815–1869), a painter of many historical and national pictures; **Florent Willems** (1823–1905), a painter of fashionable genre; **Eugéne Joseph Verboeckhoven** (1799–1881), animal painter; **Émile Wauters** (1846——), portrait and historical painter; and, most important of all, **Laurenz Alma-Tadema** (1836——), for many years a resident of London, whose pictures are mostly representations of classic life, filled with oriental magnificence and luxury.

Examples are "Phidias and the Elgin Marbles," "The Death of the First-born," "Sappho," and "Cleopatra."

CHAPTER XVIII.

DUTCH PAINTING.

It is extremely difficult to separate Dutch painting in its beginnings from Flemish. Indeed, no decided line of demarcation appears until the last of the sixteenth or first of the seventeenth century, after Holland had achieved her independence and thus had become a free Protestant country.

Characteristics. — Comparatively few religious pictures were painted. In them the change of religion from Catholicism to Protestantism is apparent. The Virgin Mary is represented not as Queen of Heaven, with nimbus or diadem, but is most often clad in the ordinary garb of a woman of the country. The chief interest centres in Christ and his works of redemption. Saints are less freely introduced. Italian methods, so closely followed by contemporary Flemish painters, are set aside. The art seems to have grown directly out of the individual character of the people, and represents those scenes that most closely engage their everyday life. Domestic pictures, genre and portrait, predominate.

Everything is very realistic and detail is much elaborated. Most pictures are small.

Michael Janse Mierevelt (1567–1641), born in Delft, is one of the earliest notable Dutch portrait painters.

He delighted in painting the aristocracy, and his work is marked by a very truthful feeling for his subjects and all their accessories.

His drawing is good; his coloring warm and full. He was a prolific painter.

Good examples of his work are in Hotel de Ville, Delft; in Amsterdam Museum; Old Pinacothek, Munich; Gallery, Dresden; and Louvre, Paris.

His son and pupil, **Pieter Mierevelt,** also painted well.

Franz Hals the Younger (1584–1666) produced works that are most distinctively Dutch in spirit, and which seem to have been in a greater or less degree the models for most of the succeeding painters of Holland.

His subjects are groups of archers, or of civic bodies, family portraits, and single figures.

His portraits are remarkable for their sense of reality. In many of them there is a decided feeling for the genre. Sometimes there is a humorous element. His expressions are most animated.

His color in early pictures is warm; in later ones a cool, silvery tone appears.

His technique is broad, free, and sure. Most of his pictures are of good size.

Representative works:

"Archers' Feast," "Civic Guard Banquet." Museum, Haarlem.
"Archers' Guild," "Toper with Glass of Wine." Museum, Amsterdam.
Portraits. Berlin Museum; Louvre; National Gallery, London.
Examples may be seen in Metropolitan Museum, New York; Art Institute, Chicago; Museum of Fine Arts, Boston.

Rembrandt van Ryn (1607–1669), born in Leyden, is the greatest name of this school. His masters were unimportant artists; his love for the study of nature was the strongest influence in his art life. This developed very early, and at the age of twenty-three he went to Amsterdam, and soon painted some of his best pictures. A brief season of great prosperity followed, for he married the daughter of a wealthy burgher and received many commissions. He established

a large school and exerted much influence on Dutch art. He gathered a large and valuable collection of pictures and other art treasures, which, after the death of his wife, when he had become bankrupt, were all sold at auction. His misfortunes did not weaken, but rather strengthened his painting. He never travelled, like other artists, but spent all his years in Amsterdam.

He was throughout life a profound student of nature, and since common humanity, age, and even deformity and death appealed to him more strongly than wealth, luxury, or beauty, he spent much time in wandering through the poorest streets of the city seeking models.

He painted religious pictures, the higher genre, portraits, landscapes, and, occasionally, mythological pictures.

His etchings are very famous and valuable.

Characteristics. — In his religious pictures we find not the slightest trace of Italian methods of treatment. He cared nothing for traditionary proprieties of costume and accessories, but clothed his people (who are real Dutch men and women, burghers or peasants, Jews or Turks as he chose) in their everyday costumes.

His "Christ" lived not alone in Palestine, but was an universal Christ, whose only nimbus was his love and pity; who was present healing the sick or teaching the multitudes of Amsterdam, just as really as those of Capernaum and Jerusalem.

In his pictures of the higher genre, he has given us noble types of the Dutch people. The figures and faces, all possess individuality and character.

His composition and drawing are sometimes weak. His treatment of light and shade, especially in his later pictures (his early ones often possess a clear, daylight tone), distinguishes him from all other artists, and is the strongest and most individual element of his work. Indeed, it sometimes

seems as if the meaning of his work, its dramatic interest, its pathos, its spiritual intent, are revealed through its chi-

REMBRANDT. PORTRAIT OF OLD MAN. OLD PINACOTHEK, MUNICH.

aroscuro instead of by its composition or the expression of its figures. In some of his very latest works we can but

believe that the picture revealed itself first to him in dazzling light and shadows, which afterward he peopled as he chose.

This light and shadow follows no ordinary rules of chiaroscuro; it is arbitrary, sudden, and partial; it is an illumination in a dark space. It is fantastic rather than natural light.

His portraits are exceptionally strong, his faces are animated and characteristic, and his peculiar use of chiaroscuro is especially adapted to this class of painting.

His landscapes do not appear to be the representations of any particular places; they are, however, full of the most intense feeling for nature; they are poetic; most often a melancholy feeling of solitude breathes from them.

His color, like his light and shade, is arbitrary; his earlier pictures are comparatively clear and cool; his later color is full of rich, warm, golden browns, while his last are very warm.

His technique is utterly unlike the great mass of Dutch painting. He soon lost his first careful method of representing detail, and grew very broad in handling, until in some of his latest pictures almost all detail is lost in color and chiaroscuro. He had a habit of using very stiff brushes, and sometimes even the handle of his brush, whose marks can be plainly discerned.

Most important works:

"The Syndics," "The Night Guard." Gallery, Amsterdam. (This by some is numbered among twelve pictures sometimes called "World Pictures."[1])

"Anatomy Lecture." Museum, The Hague.

"Descent from the Cross," "Nativity," "Entombment," "Sacrifice of Isaac," "Portrait of a Turk." Old Pinacothek, Munich.

[1] See p. 51.

"Portrait of Wife Saskia," "Portrait of Old Man" and others, "Samson putting forth his Riddle at Wedding Feast." Gallery, Dresden.

Portraits, "Samson threatening his Father-in-law." Museum, Berlin.

Landscape. Gallery, Cassel.

"Disciples at Emmaus," "Philosophers," portraits. Louvre, Paris.

"Woman taken in Adultery," "Adoration of Shepherds," "Woman Bathing," portraits and landscapes. National Gallery, London.

Many of Rembrandt's works are in private galleries, especially in England. Portraits in important art museums of this country.

Ferdinand Bol (1611–1680) was a pupil of Rembrandt, and at first followed his master quite closely; later he attempted to imitate Rubens.

He is most noted for his portraits, many of which are full of a fine animation. His color is marked by a disagreeable preponderance of yellow.

Representative works:

"Regents." Museum, Amsterdam.

Portraits. Old Pinacothek, Munich; Berlin Museum; Louvre, Paris; and National Gallery, London.

Govaert Flinck (1615–1660), also a pupil of Rembrandt, followed him so closely that some of his works have been mistaken for those of his master. He painted Bible scenes, portraits, and genre.

Representative works:

"Archers," "Regents," "Isaac blessing Jacob." Museum, Amsterdam.

Portraits. Museum, Rotterdam.

"Expulsion of Hagar," portrait. Museum, Berlin.

"Dutch Guard-room." Old Pinacothek, Munich.

"Angels announcing Birth of Christ," portrait. Louvre, Paris.

Other important portrait painters are **Bartholomew van der Helst** (1613–1670), **Gerbrandt van der Eckhout** (1621–1674), **Samuel van Hoogstraten** (1627–1678), and **Carl Faber** (called *Fabritius*) (1624–1654).

"DUTCH LITTLE MASTERS," OR DUTCH GENRE PAINTERS.

Gerard Terburg (often written Terboch) (1617–1681) was devoted to the representations of the higher class of society.

TERBURG. LADY WASHING HANDS. DRESDEN GALLERY.

His works are small but are marked by a most careful study of atmosphere and relation, so that they often possess a delightful sense of spaciousness.

His composition is quiet and simple, his color subdued and most harmonious, and his technique perfect, delicate but firm. He is especially known for what are called *conversation pieces*, in which he frequently introduced a lady in a white satin dress, which forms the chief light of the picture. He was very successful in the rendering of all costly costumes, silk and satin and precious stones.

In painting an interior he managed with great delicacy the light and shade which adds a special charm to such pictures.

A few portraits painted by him are in existence and are most highly prized.

Representative works :

"Paternal Counsel." Museum, Amsterdam.
"Officer and Young Girl," portrait of himself. Museum, The Hague.
"Trumpeter delivering Letter to Lady." Old Pinacothek, Munich.
"Officer writing Letter," "Lady washing Hands." Gallery, Dresden.
"The Lute Player." Gallery, Cassel.
"The Consultation," portraits. Berlin Museum.
"Music Lesson," "Concert." Louvre, Paris.
"Guitar Lesson." National Gallery, London.

Gabriel Metsu (1630–1667) and **Caspar Netscher** (1639–1684) painted genre pictures of the higher social life of the day, but did not confine themselves to such wholly as did Terburg, but often chose market scenes, maids in the kitchen, etc.

Their pictures are much prized, and are to be found in Amsterdam; The Hague; Munich; Dresden; Berlin; the Louvre, Paris; and National Gallery, London.

Gerard Dou (1613–1675) is one of the most widely known masters of genre. He was a pupil of Rembrandt and at first devoted himself to portrait painting. He also painted

some scriptural scenes, but the great mass of his work represents the middle and lower classes of Dutch life. He rarely chose the higher class for a subject.

His pictures are small and seldom contain more than two or three figures. His drawing is excellent. He had a feeling for the picturesque and for strong shades and shadows. Many of his scenes are lighted only by the lantern or the candle. His detail is the most exact and minute possible, and is everywhere equally elaborated. He spent as much time and care on the painting of a broomstick as of a face.

Many examples of his work are in the Museum, Amsterdam; in Old Pinacothek, Munich; Dresden Gallery; St. Petersburg; Louvre, Paris; and National Gallery, London; the most noted of which are, perhaps, "The Woman Sick with Dropsy," Louvre; "Evening School," and portrait of Pieter van der Werff, Museum, Amsterdam; and "Poulterer's Shop," National Gallery, London.

FRANZ VAN MIERIS. OLD PEOPLE EATING. UFFIZI GALLERY, FLORENCE.

Franz van Mieris (1635–1681), pupil of Gerard Dou, closely followed his master, though he more often painted scenes in the higher class of society. There is a spirit of humor in some of his works that reminds one of Jan Steen. His pictures are small and show minuteness of execution. He also painted portraits, but was not successful in the expression of faces.

The Old Pinacothek, Munich, possesses many of his best works. Good examples, however, are to be found in Uffizi Gallery, Florence; Dresden Gallery; Belvidere Gallery, Vienna; and The Hermitage, St. Petersburg.

Godefried Schalken (1643–1706), also a pupil of Gerard Dou, chose to represent most of his scenes as if lighted by a candle or torchlight. His effects, though quite picturesque, are not very true to nature.

His general treatment is inferior to Dou's.

He occasionally painted scriptural subjects, but not successfully.

His works are in most European galleries.

Adrian van Ostade (1610–1685) was a pupil of Franz Hals and a follower of Rembrandt. His subjects are taken from humble life. In their representation he used many figures, which he managed extremely well in composition; often, they are out-of-doors; and landscape and atmosphere are agreeably rendered. His pictures are full of animation and interest. His coloring is warm and strong — his pigment rich and solid. His technique is more free than that of most of his contemporaries.

He excelled in etching.

Representative works:

"Party drinking, smoking, etc.," "Itinerant Fiddler." Museum, The Hague.
"Peasants in an Inn," "Artist and his Easel." Dresden Gallery.
"The Schoolmaster," "Fish Market," etc. Louvre, Paris.
"The Alchemist." National Gallery, London.
Many examples are in private galleries in England.

Jan Steen (1625?–1679) painted all kinds of low Dutch merrymakings; also delighted in representing homely family scenes — parents with their children, etc. He possessed the rare talent of painting faces overflowing with expression;

this, with his quaint sense of humor, distinguishes his work easily from the mass of genre painting.

His coloring and technique rank him with Hals and Van Ostade.

His out-of-door effects are particularly true and pleasing.

Representative works:

"Painter and his Family," "Representation of Human Life" (a party of about twenty people, variously disposed, eating oysters). Museum, The Hague.
"St. Nicholas Day," "Young Lady and Parrot." Museum, Amsterdam.
"Feast of Beans." Gallery, Cassel.
"Quarrel between Card Players," "The Doctor's Visit." Old Pinacothek, Munich.
"Mother and Child." Dresden Gallery.
"Breakfast in Garden." Uffizi Gallery, Florence.
"Peasant Fête," "Family Repast." Louvre, Paris.
"Music Master." National Gallery, London.
More than half the pictures painted by Steen are in private galleries in England.

Pieter de Hooghe, or **Hooch** (about 1630–1681), was a wonderful painter of out-of-door effects seen from an interior. His subjects are most simple — a courtyard or interior of a room, with open doorway or window through which sunlight is streaming.

His figures (seldom more than two) keep their places extremely well; but the chief merits of the pictures are the composition of color masses and the light and shade.

His favorite colors are red, and deep, sunny yellows.

He was first appreciated by the English, and most of his works are in private collections of that country.

The following good examples are in galleries:

"Woman and Child at Entrance of Cellar." Museum, Amsterdam.
"Dutch Living Room." Old Pinacothek, Munich.

"Dutch Mother." Museum, Berlin.
"Playing Cards," "Room in Dutch House." Louvre, Paris.
"Courtyard of Dutch House," "Interior of Dutch House," "Court of Dutch House." National Gallery, London.

Jan van der Meer of Delft (1632–1675) was one of the most delightful of Dutch genre and landscape painters. His works somewhat resemble those of De Hooghe, but possess more brightness of tone; also, they more often represent ladies and gentlemen than peasants. The scene is usually placed in a small, elegant room lighted by a latticed casement, the atmosphere and coloring of which are admirably managed.

His pictures are rare.

Representative works:

"View of Delft with Figures." Museum, The Hague.
"Milkmaid," "Dutch House with People." Six Collection, Amsterdam.
"Young Woman with Two Men." Gallery, Brunswick.
"Girl with Lover," "Girl reading Letter." Dresden Gallery.
"Bubble-Blower," "Rustic Cottage." Museum, Berlin.
"Three Men and Three Women." Academy, Vienna.

Nicholas Maas, or **Maes** (1632–1693), was a fellow-painter of Van der Meer. His genre pictures, whose subjects are of humble life, seldom contain more than two figures, usually women, and possess no particularly distinctive characteristics.

He painted portraits, which with their accessories are almost historical pictures. A large number are in private collections in England.

In public galleries are:

Portraits, Rotterdam Museum; Old Pinacothek, Munich.
"Old Woman Spinning." Museum, Amsterdam.
"Bishop reading Book." Museum, Berlin.
"Asking Blessing." Louvre, Paris.
"Cradle," "Dutch Housewife," "Idle Servant Maid." National Gallery, London.

Other names worthy of mention among the "Dutch Little Masters" are **Isaac van Ostade** (1621–1649), **Cornelius Bega** (1620–1664), **Pieter van Laer** (1613–1675?), and **Henri van der Neer** (1643–1703).

Adrian van der Werff (1659–1722) stands quite apart from his contemporaries in Dutch art; they devoted themselves to the *real;* he, to the *ideal.* He painted Biblical and mythological subjects, in which his figures, artifically grouped, very cool in color, and finished with painful smoothness, have the effect of ivory or porcelain statues rather than living beings.

They, however, possess a certain elegance that often wins admiration, and it is said that the artist was unable to fulfil all the commissions that poured in upon him. He also received the honor of being made court painter to Elector John William of the Palatinate.

Occasionally he painted a genre picture into which he put a little realistic feeling.

He is best represented in the Old Pinacothek, Munich, where are thirty of his pictures. Several are in Dresden Gallery and the Louvre, Paris.

Dutch Landscape Painters.

The natural and developed qualities of the Dutch School, when applied to the rendering of landscape, give this branch of art a distinctive character, and we find here a most interesting school of landscape painters.

Jan van Goyen (1596–1656) painted mostly canal, river, and ocean scenes, in which there is evidence that he studied directly from nature.

His pictures are of rather a monotonous color — a silvery gray — but possess real atmosphere and daylight.

He is said to have painted landscape backgrounds for Jan Steen's figures.

Examples are in Amsterdam Museum; Berlin Museum; Louvre, Paris; National Gallery, London.

Jan Wynants (1615?–1679?) was one of the first to give evidence in his pictures of a real love for natural scenery. His chief aim was truthfulness of representation, and this he carried out very conscientiously.

His foregrounds are filled with different kinds of vegetation, most accurately copied. Even the smallest irregularities in the surface of the ground are faithfully rendered.

His middle-distance foliage is well managed.

His pictures are full of aërial perspective. He was least successful in color. His foliage is too brightly green and too bluish in distance. His latest pictures show a heavy brown color. Most of the figures and animals introduced were painted by Adrian van der Velde and Philip Wouverman.

Examples are in Amsterdam; Dresden Gallery; Munich (Old Pinacothek); Louvre, Paris; and National Gallery, London.

Artus van der Neer (1603–1677) excelled in sunset, moonlight, and winter scenes, in which the masses of shadow are wonderfully well treated.

He delighted in warm color, which he used even in his moonlight and winter pictures. He often represented canals with towns on their banks. Other artists (often Cuyp) painted the figures and animals.

Examples are in Amsterdam Museum; Old Pinacothek, Munich; Louvre, Paris; National Gallery, London.

Jacob van Ruisdael (about 1625–1682) is one of the most celebrated among Dutch landscape painters. His works show, usually, both land and water beneath a heavily clouded sky. They are full of strong, dark shadows and are mournfully poetic in feeling.

He sometimes represented a wild, mountainous country with waterfalls and desolate ruins; and also purely coast and sea pieces, where the water is always agitated by storm. His chiaroscuro reminds us of Rembrandt.

His coloring is cold; his early pictures show a very careful rendering of detail; his later are more broadly treated.

He seldom introduced any figures of men or animals; when he did, they were painted by other artists, often Van der Velde and Berchem.

Examples are in Museum, The Hague; Amsterdam Museum; Old Pinacothek, Munich; Berlin Museum; Dresden Gallery; Louvre, Paris; and National Gallery, London.

Meindert Hobbema (1638–1709) owes the high esteem in which his pictures are now held to the appreciation of the English, for he had no honor in his own country for more than a century after he lived. His name does not even appear in any catalogue of Dutch works of art during this time. His pictures now command almost fabulous prices.

The range of his subjects is somewhat narrow; they are quiet village streets, bordered by trees, with a footpath leading to each house; woodlands, and meadows with grain fields, sometimes with water and a mill.

His representations of nature are more truthful than poetic, are full of sunshine, and most of them are characterized by warm, golden color. His foliage shows a very close study of the various kinds of trees.

His technique is quite free.

Van der Velde, Wouverman, and Berchem painted the animals and figures in his pictures.

Examples are in Museums, Rotterdam and Berlin; National Gallery, London; and many private galleries in England.

Philip Wouverman (1619–1668) painted travelling and hunting scenes and cavalry skirmishes, in which landscape,

horses, and figures are well drawn and flooded with clear light and rich transparent color. His pictures possess a certain spirit and action that are admirable. His horses are particularly fine. Popular tradition asserts that he never painted a picture without introducing a white horse; this is by no means true, yet it is a common mannerism.

He was a prolific painter, for there are about eight hundred pictures in existence which are attributed to him.

Examples are in Museums, Amsterdam and The Hague; Cassel Gallery; Old Pinacothek, Munich; Dresden Gallery; Louvre, Paris; National Gallery, London; Dulwich Gallery, England.

Aelbert Cuyp (1620–1691) was one of the ablest Dutch landscape and cattle painters, and was also a good portrait painter. He especially excelled in his atmospheres, which are true to the time of day represented. His yellow sunlight effects are particularly characteristic.

His pictures show less force and individuality of representation than Ruysdael's and Hobbema's.

Examples are in Old Pinacothek, Munich; Dresden Gallery; Louvre, Paris; National Gallery, London; Bridgewater and Dulwich Galleries, England; Museum of Fine Arts, Boston.

Paul Potter (1625–1654) did not possess much grace of invention or composition, but painted landscapes and cattle as found in nature most accurately. His reputation was won chiefly by the painting of "The Young Bull," now in the Museum of The Hague. It is a large picture, containing several animals beside its chief subject, and all are of life size. As a work of art it does not deserve its fame, and is decidedly inferior to many of his smaller pictures.

Examples are in Museums, Amsterdam and The Hague; Louvre, Paris; and National Gallery, London.

Adrian van der Velde (1635–1672) possessed considerable poetry of feeling and skill in composition. He painted

groups of cattle beside pools of water, with masses of foliage in the background against warm skies; also landscapes with groups of men, horses, and dogs; and occasionally a pure landscape, which is usually a Scheveningen coast scene. His color is warm and clear and his chiaroscuro delicate.

Examples are in Museums, Amsterdam, The Hague, and Berlin; Cassel Gallery; Dresden Gallery; Old Pinacothek, Munich; Louvre, Paris; National Gallery, London.

Jan Both (1610–1650) and **Nicolas Berchem** (1620–1683) both lived for a time in Italy, and their pictures are more Italian than Dutch. They are half-ideal Italian landscapes, peopled with shepherds, shepherdesses, and cattle.

Examples are in Museums, Amsterdam and The Hague; Old Pinacothek, Munich; Dresden Gallery; Louvre, Paris; National Gallery, London.

Willem van der Velde the Younger (1633–1707) is the most noted painter of purely marine subjects among the Dutch. He painted many shore and harbor scenes and naval battles. His pictures are noted for a fine knowledge of skies, aërial perspective, light, and ocean effects. He went to England and was employed by Kings Charles II and James II to paint naval engagements between the English and the Dutch.

Examples are in Museums, Amsterdam, The Hague, and Berlin; Cassel Gallery; Old Pinacothek, Munich; Dresden Gallery; National and Bridgewater Galleries, England.

Ludolf Backhuysen (1631–1708) painted the same kind of subjects as Van der Velde, but is inferior in color, handling, and composition. He was particularly fond of representing the ocean when it is tempestuous, and often pictured grand effects.

Examples are in Museums, Amsterdam, The Hague, and Berlin; Old Pinacothek, Munich; Dresden Gallery; Vienna Gallery; National Gallery, London.

Dutch Still-Life[1] and Flower and Fruit Painters.

Among these are several names worthy of mention. Their works are marked by excessive attention to detail. Most important are **Jan David de Heem** (1603–1684), **Cornelis de Heem** (1623–1684?), and **Rachel Ruysch** (1664–1750), flower and fruit painters; **Willem van Aelst** (1620–1679), painter of dead birds and fruit; **Jan van Huysum** (1682–1749), flower painter; and **Willem Kalf** (1630–1693), painter of vases, kitchen utensils, and vegetables.

Dutch Artists of the Nineteenth Century.

Among the best known are **J. Bosboom** (1817–1891), painter of cathedral interiors; **Jozef Israels** (1824——), noted for genre pictures of peasant and fisher life, full of sentiment; **James Maris** (1837——), **Gabriel** and **Barent Koekkoek**, landscape painters; **William Maris** (1839——) and **Anton Mauve** (1838–1888), cattle and landscape painters.

[1] See "Definitions," p. xii.

CHAPTER XIX.

GERMAN PAINTING.

MANUSCRIPT illuminations and miniature paintings (ninth and tenth centuries) may be seen in Munich Library, Imperial Library, Paris, and British Museum.

Good examples of the earliest German wall painting in existence are in Oberzell (tenth century); in Lower Church of Schwarzrheindorf (twelfth century); in Church of St. Michael, Hildersheim; Brunswick and Bamberg Cathedrals (thirteenth century). These consist of simple figures, with crude architectural ornaments on a solid blue ground.

History records the name of no painter of influence until the early part of the fifteenth century.

German painting varies in character in different portions of the country, some parts being subject to Italian influence, some to French, and some to the early Flemish.

Characteristics. — Religious subjects are found exclusively in early painting and indeed in the great mass of German painting of all the centuries.

More grace and refinement are found in those sections that lie along the Rhine. As a whole, German painting is more devoted to the representation of character than of beauty. The portrait dominates the ideal picture. It is beyond the Flemish in perspective, proportion, and truthfulness of representation; behind it in its indication of outline and the frequently hatched shadows which are so injurious to artistic effect.

Details are carefully noted and expressed. The influence of wood engraving (first employed in this country), practised by many artists, is seen in the painting.

Meister Wilhelm, of Cologne, is the earliest name to which existing pictures of worth are attributed. He lived during the middle and latter part of the fourteenth century.

MEISTER WILHELM. MADONNA OF THE PEA-BLOSSOM. MUSEUM, NUREMBERG.

A large altar-piece in a chapel in the Cathedral of Cologne is supposed to be his work, but nothing can be attributed to him with authority.

Stephan Lochner, or **Meister Stephan** (—— 1451), of Constance, was probably a pupil of Meister Wilhelm. In his pictures we find much dignity of composition, sentiment, and refinement of expression, with considerable harshness of drawing and exactness of detail. The figures are painted on gold backgrounds and wear many golden ornaments.

The draperies possess a Flemish angularity. Over the foregrounds are scattered flowers and tufts of grass.

The pictures are painted in tempera, on wood, and the coloring is harmonious and still rich.

Most important works:

"Madonna with Hedge of Roses," "Dombild" (Cathedral picture), with centre representing the "Adoration of the Magi." Cologne Cathedral.

"Presentation in the Temple." Museum, Darmstadt.

PICTURES OF UNKNOWN AUTHORSHIP.

There are several other famous old pictures, which are thought to have been painted at this time, whose authors are unknown. One is called, from its having been for centuries in the possession of the Lyversberg family, "The Lyversberg Passion." It is a series of eight compositions picturing Christ's Passion, painted on gold grounds, and is now in the Cologne Museum. The unknown painter has received the name, "The Master of the Lyversberg Passion."

Others are the so-called "Werden Pictures," in the Abbey of Werden, near Düsseldorf.

SCHOOLS OF PAINTING.

There have been three important schools, the limits of which are not very definitely fixed: the *Franconian*, the *Swabian*, and the *Saxon*.

FRANCONIAN SCHOOL.

Michael Wolgemuth (1434–1519) had quite a large school in Nuremberg; none of his pupils became famous save Albert Dürer. He was wood engraver as well as painter, and his engravings are more important than his pictures. The latter are mostly altar-pieces, in which the figures are long, lank, and stiff, and in awkward positions. Some of his single figures possess a certain pleasing dignity.

Representative works:

Series of four pictures representing scenes from the Passion of our Lord. Old Pinacothek, Munich.

Several panels, each containing the life-sized figure of a saint (parts of an altar-piece). Museum, Nuremberg.

Albert Dürer (1471–1528), born in Nuremberg, is the most famous painter of Germany. Early in his career he went to

DÜRER. PORTRAIT OF JEROME HOLZSCHUHER. BERLIN MUSEUM.

Italy, where he spent considerable time, especially in Venice, where he formed an intimacy with Giovanni Bellini. Here he was warmly appreciated. Titian tried to imitate him in some respects; Raphael became his devoted admirer, and

is said to have adorned his studio with what drawings by the German artist he could obtain. He afterward sent several of his own drawings to Dürer "to show him his hand," as the accompanying letter quaintly stated. These are now in Vienna. In return, Dürer sent him a life-size portrait of himself, painted by his own hand.

Dürer's work shows that he was influenced comparatively little by Italian methods. He was a true German, and was a thinker who painted, instead of a painter who thought.

He wrote many books, some of which deal with theoretical subjects, such as a discussion concerning subtile questions of beauty; others treat of the proportions of the human body, etc.

His subjects are chiefly religious, portrait, and imaginative. His wood engravings are very noted and numerous. He is also the reputed inventor of etching and of printing woodcuts in two colors.

Characteristics. — A powerful imagination, great originality, and endless invention. A feeling for simple grace and tenderness, for the solemn and sublime, and also a love for the mysterious. The latter is seen in his engravings more than in his paintings. (Examples: "Melancholia," "Knight, Death, and the Devil.")

His composition is often too crowded for simplicity and breadth.

His drawing, especially in his later years, is full of life and character, although there is much evidence that he always had to strive against a tendency toward stiff, hard lines and angular figures which strongly mark his early work.

He elaborated details, especially drapery and hair. His portraits are marvels of minute workmanship.

He usually failed to produce beauty, and *always* when he attempted a nude figure.

His draperies possess a mannerism in a certain sharpness and angularity of folds, though the large masses are often quiet and beautiful.

His coloring varies, being, in some pictures, rich and even brilliant, while in others it is sadly wanting in fulness and transparence.

His chiaroscuro is peculiar, there being so little shade. His gradations seem to be those of greater and less brilliance instead of light and dark.

His later works are marked by his best technical treatment. In these we find more breadth, a better handling and color.

Most important works :

"Crucifixion." Gallery, Dresden.

"Four Pillars of the Church," sometimes called "Four Temperaments." Old Pinacothek, Munich. This has been called the first *Protestant* picture. Dürer was an intimate friend of Martin Luther, and is believed to have been influenced by him to renounce Catholicism. This picture (composed of two panels) urges the personal study of the Word of God.

"Burial of the Saviour," "Nativity," portraits of Michael Wolgemuth and Dürer. Old Pinacothek, Munich.

"Adoration of the Trinity," portraits. Belvidere Gallery, Vienna.

Portraits. Museum, Berlin.

"Adoration of the Magi." Uffizi Gallery, Florence.

"Adam and Eve." Gallery, Madrid.

Hans von Kulmbach, or **Hans Wagner** (—— 1540), was one of Dürer's pupils, and painted some very good pictures. While by no means equal to his master in fertility and originality of invention, he possessed a greater feeling for the beautiful. He was for some years assistant in Dürer's studio.

Good examples, especially the panels containing figures of saints, are in the Nuremberg Museum, in the Old Pinacothek, Munich, and Berlin Museum.

Hans Schauffelin (—— 1549) imitated very closely in his best works Dürer's manner of painting. He, however, produced many inferior pictures.

Best examples are: "St. Bridget" and "Mocking of Christ" in Nuremberg Museum; altar-piece in church at Nordlingen; and "Scenes from the Life of Christ," Old Pinacothek, Munich.

Hans Baldung, called *Grien* (1470–1546?), was very strongly influenced by Dürer while retaining much native originality. His work is marked by a peculiar roundness of the heads, and his drawing is often exaggerated, but the expressions of some of his faces are particularly charming.

He possessed much imagination, and freely introduced the fantastic into his pictures. He also painted portraits and made designs for woodcuts.

Representative works:

Altar-piece. Freiburg Cathedral.
Portraits. Old Pinacothek, Munich.
"Adoration of the Kings." Berlin Museum.
A good example of his fantastic works is in the Basle Museum.

Albert Altdorfer (about 1488–1538) is a prominent painter of this school who has been called a pupil of Dürer, but confirmation of this is wanting. He is also distinguished as an engraver on both copper and wood.

A great love for the fantastic and the fabulous runs through his work.

His feeling is poetic, but his expression is stiff and labored after the manner of his time and place, yet his pictures possess a good deal of charm. His coloring is excellent.

He seldom painted other than very small figures.

From the excellence of his landscapes he has been called the creator of German landscape painting. In later life he

was influenced by Italian methods. He is one of the best of the "German Little Masters," so called from the smallness of their prints and cuts.

Best examples: Several pictures in Nuremberg Museum.
"Victory of Alexander the Great." Old Pinacothek, Munich. This picture was taken by the French from the Gallery of Schleissheim to Paris, where Emperor Napoleon was so pleased with it that he had it hung in his palace of St. Cloud, where it remained until 1825, when it was returned with the other foreign pictures that had been gathered in the Louvre by the victorious French.
Altar-piece. Gallery, Augsburg.
"St. Francis and St. Jerome." Berlin Museum.

GERMAN LITTLE MASTERS.

Among other followers of Dürer, who are also especially known as engravers and have received the name of *German Little Masters*, perhaps the most important are: **Sebald Beham** (1500–1550), a painter of genius, who produced many coarse, humorous pictures; **Barthel Beham** (1502–1540), influenced by Italian methods; and **George Pencz** (1500–1550), influenced first by Dürer, afterward by Italian masters, particularly Raphael.

SAXON SCHOOL.

Mathias Grünewald (was painting 1518 ——), of Aschaffenburg, is the subject of many doubtful opinions among art historians. He is believed by several authorities to have been the master of Lucas Cranach the Elder, who is the most important artist in this division of the German School.

An altar-piece attributed to him is in Old Pinacothek, Munich.
An altar-piece in Gallery, Colmar, is a disputed work.

Lucas Cranach the Elder (1472–1553), born at Cranach, in Franconia, but settled in Saxony, has a widespread reputation, more from the number, interesting character, and eccentricity of his work than for its intrinsic art merit. He was an intimate friend of Martin Luther, and one of the earliest Protestant painters.

Characteristics. — His favorite subjects are religious and mythological, together with realistic scenes, such as hunts of wild animals. He also painted portraits. His pictures of Christ are thoroughly Protestant, and generally treat of the fall and redemption of mankind. He was particularly successful in subjects containing little children. He was fond of introducing the nude figure.

His power of invention was remarkable. His pictures are often humorous and sometimes seem to be parodies of great subjects ; this is especially true of mythological scenes.

A spirit of cheerfulness breathes through most of his works.

His composition is Gothic in style ; his drawing is rather weak.

His color is clear and varies, being most brilliant in his early pictures. The flesh tints in these are dainty, like those of infants' flesh.

Slight knowledge of the laws of chiaroscuro and aërial perspective is shown.

Detail is most laboriously expressed.

Representative works:

"Crucifixion." Church, Weimar. In this picture are portraits of Martin Luther and the artist, the latter being struck by a stream of blood flowing from the pierced side of the Saviour.

"Fall and Redemption of Man." Ducal Gallery, Gotha.

"Samson and Delilah." Gallery, Augsburg.

"Ecce Homo" and several other pictures. Dresden Gallery.

Several pictures (including portraits of Martin Luther and Melancthon). Old Pinacothek, Munich.

Mythological pictures, portraits, and the humorous "Fountain of Youth." Berlin Museum.
"Adam" and "Eve." Uffizi Gallery, Florence.
Portrait of young lady. National Gallery, London.

Lucas Cranach the Younger (1515–1586) followed the style of his father, to whom many of his pictures have been attributed. His painting possesses less strength and individuality, a little more grace, and is warmer in color.

Representative works:

"Crucifixion" (with family of donor), "Nativity." Stadtkirche, Wittenberg.
"John the Baptist" (attributed to his father). Old Pinacothek, Munich.
Several pictures, many of which were long attributed to his father. Dresden Gallery.

SWABIAN SCHOOL.

Martin Schöngauer (Martin Schön, about 1445–1488) is an acknowledged leader of this school. Little, however, is known of him, and the works attributed to him have no authority save that of tradition.

These bear internal evidence that their author was a pupil or follower of Rogier van der Weyden (Flemish School). They are decidedly Flemish in coloring, and have a certain refinement of spiritual sentiment, but are German in type. They are also thoroughly German in their treatment of weird and fantastic subjects.

The figures are marked by very voluminous draperies twisted into innumerable angular folds.

The type of head is usually the same, oval, with broad, rounded forehead and rather weak chin.

The hands are very meagre and devoid of all appearance of life.

Representative works attributed to Schöngauer:

"Virgin and Child." St. Martin's, Colmar.
Several pictures. Colmar Museum.
"Nativity." Old Pinacothek, Munich.
"Death of the Virgin." National Gallery, London.
Characteristic engravings are in British Museum, London.

Frederick Herlen (was painting 1450) and **Bartholomew Zeitblom** (was painting 1480–1517) were followers of Martin Schöngauer's style of painting and exercised considerable influence over this school. By means of this the succeeding art bears a distinct resemblance to that of the early Flemish in its realistic conceptions and warm, softly blended color. It is not so much given to elaboration of detail and gains in spiritual beauty.

Representative works:

Herlen. — Altar-pieces, and "Virgin and Child." Church, Nördlingen.
Zeitblom. — Several pictures. Stuttgart Gallery.
"St. Margaret," "St. Ursula," "St. Bridget." Old Pinacothek, Munich.
Portion of altar-piece. Berlin Museum.
Several pictures. Nuremberg Museum.

Hans Holbein the Elder (about 1460–1524), of Augsburg, belonged to a family famous for its painters, his father as well as his son having won reputation in the art. He followed the styles of Schöngauer and Rogier van der Weyden. He has suffered much from having been the father of a famous son, since many of his works have, until very lately, been considered to be youthful paintings of Hans Holbein the Younger.

Characteristics. — Subjects wholly religious. Earlier paintings are marked by the slender figures, quaintly stiff attitudes, gentle conventional faces, and simple long garments of the early Flemish School.

Later ones possess much more of the portrait-like character natural to German painting, and the latest are touched by the influence of Italian painting.

His last works are his best. He was very fond of architectural details; hence we find many of these in the backgrounds of his pictures.

Representative works:

Wings of altar-piece. Cathedral, Augsburg.
Several pictures. Gallery, Augsburg.
"Virgin and Child with Two Angels." Nuremberg Museum.
Several parts of altar-piece. Staedel Museum, Frankfort.
"Crucifixion," "Descent from Cross," "Entombment," and other pictures. Old Pinacothek, Munich.
Many sketches. Berlin Museum.

Hans Burgkmair (1473–1531), of Augsburg, son of **Thomas Burgkmair**, also artist, exerted considerable influence. He was less affected by early Flemish painting, and more by that of Albert Dürer than were his contemporaries, hence he was more peculiarly German. His chief aim seems to have been the portrayal of realism.

His subjects are religious and portrait. His compositions are devoid of grace and his drawing of the figure stiff and not always correct. Some of his work is harsh and possesses a mediæval character.

His ideal heads are very portrait-like.

He represented architecture in backgrounds and used much gold in ornamentation.

When landscape is introduced, it is treated with elaborate detail and evinces a careful study of nature.

He was also a designer for wood engravings.

Representative works:

Several pictures in Gallery, Augsburg.
"Virgin and Child." Nuremberg Museum.

Altar-piece, "Martyrdom of St. Ursula." Gallery, Dresden.
"St. John on Patmos," "Queen Esther before Ahasuerus," and other pictures. Old Pinacothek, Munich.
Portraits. Belvidere Gallery, Vienna.

Hans Holbein the Younger (1497–1543), of Augsburg, son of Hans Holbein the Elder, is one of the greatest of German

HANS HOLBEIN. PORTRAIT OF A MAN. OLD PINACOTHEK, MUNICH.

painters. While Albert Dürer is the great painter of the early period of German art, Holbein, though there is so little real difference between them in point of time, seems to belong to a much later and fuller age. He travelled widely in his own country, in the Netherlands, and in Italy, and spent his last years as court painter in England.

Unlike his German contemporaries, he painted in fresco as well as in oils, and decorated a house in Lucerne ("the house of the bailiff"), within and without, with large frescoes representing a great variety of scenes. Unfortunately, this house is no longer in existence.

He also painted frescoes in the Town Hall of Basle, a few relics of which are preserved in the museum of that city.

He is noted for his designs for wood engraving, the most important of which is a series of about fifty compositions, called the "Dance of Death." Another series of about ninety subjects represents Old Testament scenes.

Characteristics. — Although a perfect master of realism, yet he was much affected both in methods of conception and representation by Italian painting; therefore his work is marked by a feeling for grace and beauty.

His subjects are mostly religious and portrait; his composition is broad, striking, and often dramatic; sometimes it is inclined a little toward overcrowding.

His religious pictures are behind those of Dürer in reverential feeling, but the drawing and color are far better.

His figures are full and dignified, well drawn and modelled.

His ideal heads have a portrait-like character; his portraits are wonderfully realistic and fine. The accessories of both are always careful studies from real life.

His color, clear and transparent, is used rather thinly, and the careful outline is sometimes seen through it.

His portraits usually have green backgrounds; if very small, deep blue is often used.

He is famous for what has been called "the inimitable bloom" of his paintings, which was given by infinite touchings and retouchings until not a stroke of the brush is visible.

Most important works:

"Last Supper." Gallery, Basle.

"Madonna of the Burgomaster Meyer Family." Museum, Darmstadt (a copy is in Gallery, Dresden). This picture was painted by order of Burgomaster Meyer of Basle (and in the belief of many critics), as a thank-offering for the recovery of a child from illness. In it the whole family, including the first wife, dead many years, is represented kneeling at the feet of the Madonna.

A singular controversy waged for many years regarding the authenticity of the two pictures in Darmstadt and Dresden. This was finally settled in 1872, when both were exhibited at Dresden, together with a number of the best of Holbein's acknowledged works. It was decided by competent critics that the Darmstadt "Madonna" is executed in Holbein's own individual manner, while that in the Dresden Gallery betrays the style of some copyist living at the close of the sixteenth century.

"Virgin and Child with Saints." Gallery, Soleure.

Representative portraits are in Uffizi Gallery, Florence; Dresden, Cassel, Carlsruhe, and Vienna Galleries; Berlin Museum; Louvre, Paris; National Gallery, London; and Windsor Castle, England. Among the most important of these are "Morett, the Jeweler of Henry VIII," Dresden Gallery, which for many years was attributed to Leonardo da Vinci; "George Gysen," Berlin Museum; "Nicholas Kratzer," "Anne of Cleves," "Sir Thomas More," and "Sir Richard Southwell," Louvre, Paris; and members of Court of Henry VIII, Windsor Castle, England.

Martin Schaffner (was painting 1499–1535), of Ulm, was a realistic painter whose pictures are marked by much beauty and cheerfulness of expression. His composition is very graceful, and his heads are particularly well drawn, but the flesh tones are marred by a disagreeable grayish color.

Representative works:

Altar-piece. Cathedral, Ulm.

Portraits and other pictures. Museum, Nuremberg. Old Pinacothek, Munich.

Later ones possess much more of the portrait-like character natural to German painting, and the latest are touched by the influence of Italian painting.

His last works are his best. He was very fond of architectural details; hence we find many of these in the backgrounds of his pictures.

Representative works:

Wings of altar-piece. Cathedral, Augsburg.
Several pictures. Gallery, Augsburg.
"Virgin and Child with Two Angels." Nuremberg Museum.
Several parts of altar-piece. Staedel Museum, Frankfort.
"Crucifixion," "Descent from Cross," "Entombment," and other pictures. Old Pinacothek, Munich.
Many sketches. Berlin Museum.

Hans Burgkmair (1473–1531), of Augsburg, son of **Thomas Burgkmair,** also artist, exerted considerable influence. He was less affected by early Flemish painting, and more by that of Albert Dürer than were his contemporaries, hence he was more peculiarly German. His chief aim seems to have been the portrayal of realism.

His subjects are religious and portrait. His compositions are devoid of grace and his drawing of the figure stiff and not always correct. Some of his work is harsh and possesses a mediæval character.

His ideal heads are very portrait-like.

He represented architecture in backgrounds and used much gold in ornamentation.

When landscape is introduced, it is treated with elaborate detail and evinces a careful study of nature.

He was also a designer for wood engravings.

Representative works:

Several pictures in Gallery, Augsburg.
"Virgin and Child." Nuremberg Museum.

come, they promised themselves and each other that they would put aside all ideas of mere beauty, all conventional methods of thought and study; that they would resolutely shun all tricks of color and handling, and would simply try to fill their hearts with the old fourteenth-century faith and devotion, believing that thus they might aid in restoring a *growing* art. Thus they earned the name of Præ-Raphaelites. They called themselves "The Brethren."

Overbeck spent the remainder of his life in Rome and was made president of St. Luke's Academy of Art in that city.

His works may be studied in Villa Massimo, Rome; Santa Maria degli Angeli, Assisi; Staedel Museum, Frankfort; and New Pinacothek, Munich.

The phase of art seen in Overbeck's work and practised by these young artists while in Rome had not much influence; out of their work and spirit, however, has grown the worthy German religious painting of to-day.

This may be divided into three schools, one having its seat at *Munich*, one at *Düsseldorf*, and the third at *Berlin*.

MUNICH SCHOOL.

Peter von Cornelius was called from Rome to Düsseldorf in 1820 to direct its art academy, and soon afterward was summoned to Munich (thus becoming founder of the Munich School) to decorate its new public buildings, the Glyptothek, New Pinacothek, etc. He painted classic, antique, historical, and religious pictures. His paintings are colossal and possess a certain greatness of invention and composition that is impressive. They appeal to the intellect rather than to the heart. His color is cold and monotonous.

Most important works:

FRESCOES. Hall of the Gods and Hall of Heroes. Glyptothek, Munich.

FRESCOES. "History of Christian Painting." Loggia of New Pinacothek, Munich.
FRESCOES. Biblical Scenes. Ludwig-Kirche, Munich.
FRESCOES. Royal Cemetery, Berlin.
FRESCOES. Casa Zuccaro and Casa Bartholdi, Rome.

Among the artists of this school are **Wilhelm von Kaulbach** (1805–1874), who painted the vast frescoes on the staircase walls of the Berlin Museum, which picture "Destruction of Jerusalem," "Battle of the Huns," "Crusaders," etc., and who has given to the world so many conceptions of Shakespeare's and Goethe's heroines; **Carl Theodor von Piloty** (1826–1886), a broad dramatic painter, full of realism, but tempered by Italian study, in whose work and influence we see a natural reaction from the "Præ-Raphaelite" spirit. Among his well-known pictures are "Nero among the Ruins of Rome" and "Mary Queen of Scots receiving Sentence of Death." **Franz von Defregger** (1835 ——) and **C. von Bodenhausen,** whose Madonnas are widely reproduced; **Gabriel Max** (1840 ——), painter of Madonnas, "Virgin Martyr in the Arena," "Lion's Bride"; **Franz Lenbach** (d. 1904), portrait painter; and **B. Plockhorst** (1825 ——), who has painted "St. John and Mary, Mother of Christ," "Christ the Consoler," "Flight into Egypt," and many other pictures.

There are many young artists of this school.

DÜSSELDORF SCHOOL.

When Cornelius was called to Munich, **Wilhelm von Schadow** took his place in Düsseldorf. This school is marked by refinement and sentiment, a careful study of nature and delicate harmonious coloring. Among its followers are **Carl Lessing,** the modern painter of Luther and the Reformation; **Heinrich Hofmann** (1824 ——), whose "Boy-Christ in the Temple," "Christ and the Rich Young Ruler," etc., are so well

known; **Julius W. L. Rotermund** (1826–1859), whose "Dead Christ," finished by Bendemann, is justly famous; **Carl Müller**

HOFMANN. CHRIST AND THE YOUNG RULER.

(1839 ——), well known by his "Annunciation" and "Holy Family"; **Weber,** painter of forests; **Oswald Achenbach,** landscape and marine painter, and many others.

BERLIN SCHOOL.

This is of a later growth than the others, and has grown out of the influence of both. Its work may be studied in the paintings of **Ludwig Knaus** (1829 ——), noted for his strong genre pictures; **Adolph Menzel,** who has represented scenes in the life of Frederick the Great; **Carl Schorn** and **Julius Schrader,** historical painters; **Edward** and **Paul Meyerheim,** and **Carl Becker,** genre painters; **Gustav Richter,** whose oriental

scenes and portraits (conspicuous among which is that of Queen Louise of Prussia) are well known, and **Alfred Rethel,** a painter of historic and ideal pictures, the latter of which are weird and mystic.

Austrian painting of to-day, so German in character, is represented by **Hans Makart** (1840–1884), a strong and most eccentric painter, full of invention, wanting in taste and in correctness of form, and most lavish in color; **Peter Krafft** and **Carl Rahl,** historical painters; **Waldmüller,** painter of peasant life; and **Michael Munkácsy** (1846–1904), who has painted "Christ before Pilate," "Christ on Calvary," "Milton dictating to his Daughters," etc.

CHAPTER XX.

ENGLISH PAINTING.

THE art of painting was not practised until late in England. There are a few remains of mural decorations in churches in various parts of the country and in Westminster Abbey, which must have been executed prior to the thirteenth or fourteenth century, but no English painters of much note appeared previous to the eighteenth century. Before this time all important works were entrusted to foreigners, notably those of the German, Flemish, and Dutch schools; therefore, the impress of these schools upon the English is marked. Holbein (German School) — Mabuse, Moro, Rubens, Van Dyck (Flemish), Sir Peter Lely, Sir Godfrey Kneller, portrait painters — and the two Van de Veldes, marine painters (Dutch), were employed by the reigning sovereigns and their courts. Some of these painters performed their most important work in England.

Characteristics. — Portrait painting is a marked feature, in which the influence of Van Dyck especially is seen until the time of Sir Joshua Reynolds, through whom Italian influence obtains power. Genre painting is prominent, also landscape, in which much realism and study of nature is seen. Color and effect are ends sought for.

Sir James Thornhill (1676–1734) was the first native artist who received important commissions for public work.

His wall paintings are not very interesting or of much worth to the art world.

These may be seen in Hampton Court Palace, Greenwich Hospital, and St. Paul's Cathedral, London.

William Hogarth (1697–1764), born in London, and a son-in-law of Sir James Thornhill, is the first really great name. He belongs to the province of the higher genre, was author as well as painter, and had the same aim in both his painting and writing. He was a most clever satirist, and strove to work reform by holding up to ridicule the popular vices of his day.

His aim was to make paintings similar to stage representations, and he succeeded admirably.

In composition his pictures are thoroughly and exquisitely dramatic, without in the least degenerating into the theatrical.

His color, as a general thing, is poor.

Many of his pictures have been engraved.

Most important works :

Series of pictures, "The Harlot's Progress," "The Rake's Progress," "Marriage à la Mode." National Gallery, London.

Sir Joshua Reynolds (1723–1792), born in Plympton, Devonshire, holds high rank, especially in portrait. He at first was influenced by Van Dyck's work. Afterward, having spent several years in Italy, he endeavored to imitate the color and force of the great Venetian masters and the chiaroscuro of Correggio. Thus he became somewhat of an eclectic painter, influenced by the different schools of Italy and Belgium. He was first president of the Royal Academy of London and exerted a powerful influence upon his immediate followers. His popular "Discourses" consists of lectures given to the students of the academy. He painted historical pictures, but they are inferior to his portraits.

His principle was that likeness and individual character depend more upon the general effect than upon the exact modelling and likeness of the features.

His composition is graceful, his light and shade soft and broad, and his color rich, warm, and harmonious.

He was particularly successful in his portraits of women and children.

His works can best be studied in National Gallery, London, and in private collections throughout England; they can also be

SIR JOSHUA REYNOLDS. PORTRAIT OF DUCHESS OF DEVONSHIRE.

seen in the Metropolitan Museum, New York City. The most noted is probably "Allegorical Portrait of Mrs. Siddons," Dulwich Gallery, England.

Well-known pictures often engraved are "Innocence" and "Angels' Heads," both of which are in National Gallery, London.

Thomas Gainsborough (1727–1788), born in Sudbury, Suffolk, is celebrated for his portraits, landscapes, and genre pictures. He was a thoroughly original painter, both in conception and execution, and, unlike Reynolds, followed no school traditions.

He was fond of cool coloring. His celebrated "Blue Boy," a youth in blue satin, is said to have been painted to disprove the opinion of Reynolds that the predominance of blue in a picture is incompatible with a good color effect.

He used the peculiar method of handling called hatching.

His landscapes are marked by much poetic feeling.

Important works:

Portraits of Mrs. Siddons and Dr. Schomberg. National Gallery, London.

"The Blue Boy." Grosvenor Gallery, London.

Fine landscapes are in South Kensington Museum and National Gallery, London.

George Romney (1734–1802), born in Dalton, Lancashire, was a rival of Reynolds and Gainsborough in portrait painting.

His works of this kind are remarkable for fine drawing and modelling, with freedom of handling. In richness of color they are inferior to Reynolds'.

He also produced ideal works in which is shown a refined poetic fancy.

Many examples may be seen in the Fitzwilliam Museum, Cambridge, and Royal Institute, Liverpool.

Benjamin West (1738–1820), born in Springfield, Pennsylvania, belongs by right to the English School of painting. When a very young man he painted portraits in Philadelphia, then removed to New York, but when twenty-two years of age went to Rome, where he studied for about three years

and immediately afterward settled in England, where he spent the remainder of his life.

He is the chief historical painter of his time in England.

His composition is powerful, his drawing good, but his color is characterized by a dull red and is monotonous.

He inaugurated a new era in historical painting by dressing his characters in the costumes of their times instead of the conventional Greek and Roman ones which had been invariably used before. At the time he was much opposed by other artists, including Sir Joshua Reynolds.

West himself thus gives an interesting account of his first painting of this kind, the "Death of General Wolfe": "When it was understood that I intended to paint the characters as they had actually appeared on the scene, the Archbishop of York called on Reynolds and asked his opinion. They both came to my house to dissuade me from running so great a risk. Reynolds began a very ingenious and elegant dissertation on the state of the public taste in this country, and the danger which every innovation incurred of contempt and ridicule, and concluded by urging me earnestly to adopt the costume of antiquity as more becoming the greatness of my subject than the modern garb of European warriors. I answered that 'the event to be commemorated happened in the year 1758, in a region of the world unknown to Greeks and Romans, and at a period of time when no warriors who wore such costume existed. The subject I have to represent is a great battle fought and won; and the same truth which gives law to the historian should rule the painter. If, instead of the facts of the action, I introduce fictions, how shall I be understood by posterity? I want to mark the place, the time, the people, and to do this I must abide by the truth.'

"They went away then, and returned when I had the painting finished. Reynolds seated himself before the picture, examined it with deep and minute attention for half an

hour, then, rising, said to Drummond, 'West has conquered; he has treated the subject as it ought to be treated; I retract my objections; I foresee that this picture will not only become one of the most popular, but will occasion a revolution in art.'"

When we look at the picture we cannot help wishing that the artist had not been quite so literal as to make the great general die with the hard, stiff, black stock about his neck.

West was patronized by King George III, from whom he received a salary for thirty-three years. He was second president of the Royal Academy.

His "Death of General Wolfe" is in the Grosvenor Gallery, London. He is also represented in National Gallery, London. Seventeen pictures are in Hampton Court, England. Pictures are in museums and private galleries of America.

James Barry (1741–1806), a native of Ireland; **Henry Fuseli** (1741–1825), born in Zürich; and **John Opie** (1761–1807), of Cornwall, England, were successful professors of painting in the Royal Academy and excelled more as art writers and critics than as painters.

Examples of Barry's work may be seen in his "Adam and Eve," South Kensington Museum, London; also, series of six pictures representing the history of the civilization of man. Adelphi Gallery, London.

Fuseli's best works are his illustrative series, "Milton Gallery," consisting of forty-seven designs, and "Boydell's Shakespeare Gallery," of eight designs.

Opie's portraits are in English galleries.

Sir Thomas Lawrence (1769–1830), born in Bristol, excelled chiefly in his portraits of women and children. He was a fine colorist, but was not very correct in drawing, some of his figures being noticeably out of proportion to their heads.

This fault is explained by the fact that he often employed other artists to complete his picture after he had painted the head. He sometimes lost the value of figures in the splendor of the accessories.

Portraits by him are in Waterloo Gallery, Windsor ; National Gallery, London ; and private collections throughout England.

William Etty (1787–1849) was a pupil of Lawrence. His early work was not very successful, but after a period of study in Venice he conquered the difficulties of flesh painting as few English painters have done, and produced many fine figure pieces.

Works are in Royal Academy, Edinburgh, and National Gallery, London.

William Blake (1757–1827), born in London, was a most eccentric artist. He was a designer rather than a painter, for few of his compositions possess any color harmonies.

His subjects are religious, and those intended especially to improve mankind. His invention was endless, his designs extravagant, but often fine, even grand in composition.

Most of his figures are superb in sweep of line and force of action. Many of his works are tinted etchings.

He may be studied in the chief museums of England and America.

Richard Wilson (1713–1782) was the first important English landscape painter. His pictures are far more popular to-day than when he painted them. They are largely classic scenes, in which there is considerable conventionality, after the manner of Italian landscapes. They are marked by good composition, somewhat cold color, bold and massive foregrounds, verdant foliage, and wide distances. The figures were generally painted by some other artist.

Many of his pictures have been engraved. Among these are : "Cicero in his Villa," "Meleager and Atalanta," "Apollo and the Seasons," and "Niobe." He may be studied in English galleries.

John Constable (1776–1837), like Wilson, was influenced at first by Italian landscape painting. Afterward, following the Dutch painters, he studied nature and put much realism into his work. His pictures of English rural scenery are, for simplicity of subject, truth of nature, and freshness of color, truly admirable.

He possessed mannerisms, one of which was his fondness for representing dew on the vegetation, which often gives a spotty effect.

Representative works are in South Kensington Museum and National Gallery, London.

Following Constable are the landscape painters **John Crome** (1760–1821), commonly called *Old Crome*, to distinguish him from younger painters of the same name, — a keen student of natural effects, whose best works are in National Gallery, London; and **Sir Augustus Callcott** (1779–1844), sometimes called the *English Claude*, who followed Italian methods rather than nature. Callcott also painted works of the higher genre.

Joseph Mallord William Turner (1775–1851) is one of the best-known names in landscape painting. Mr. Ruskin, the great English art critic, made it a chief object in the writing of his "Modern Painters" to hold the works of Turner up for the admiration of the world, believing that he has painted the noblest skies, mountains, trees, and seas ever represented by artists' brush. He was one of the most hard-working, as well as original of painters. For more than sixty years, with scarcely an intermission, his pictures were hung on the walls of the Royal Academy.

His life is remarkable by reason of the contrast between its humble origin, the weakness and pitifulness of its private aims, and its splendid results for the nation and the world of art, for, despite all his faults, Turner was a great painter.

Characteristics. — His taste was classic, and Claude Lorraine was his first model. He always idealized his subject, not painting the place itself, but, after having grasped all the principal features of a region, gathering these into one impression, which he placed on paper or canvas.

He loved to paint wide distances, rivers, seas, mountains, anything that would give a sweep of horizon lines, — delighted in effects of aërial perspective, and studied the problem of painting sunlight until he was distracted. Such luminosity as his is seen in the work of no other painter.

He had three styles; the first is highly elaborated, with comparatively cool color; the third, used during the last years of his life, is almost literally destitute of form and wholly extravagant in excess and wildness of color; the second is between these two and marks his best works.

He painted in both oil and water colors. Many critics give a superior rank to his water colors. His reckless manner of using oils has tended to their change of color.

Two rooms in the National Gallery, London, are devoted solely to Turner's oil pictures, among which "Fighting Temeraire" and "Wilkie's Burial" are perhaps the most noted.

A Turner Water Color Gallery is attached to the National Gallery, which contains about three hundred of his water-color paintings, including the original illustrations of Roger's Italy.

"The Slave Ship," one of his most famous later works, is in the Museum of Fine Arts, Boston.

Among other well-known water-color landscape painters are **Thomas Stothard** (1755–1834), many of whose works are illustrative; **Anthony Fielding** (1787–1849), and **Samuel Prout** (1783–1852).

The most noted genre painters are **Sir David Wilkie** (1785–1841); **Charles Robert Leslie** (1794–1859), born of American parents; **Gilbert Stuart Newton** (1794–1835), born in Halifax, Nova Scotia; and **William Mulready** (1786–1863).

All are well represented in South Kensington Museum and National Gallery, London.

Sir Edwin Landseer (1802–1873) has gained distinction as animal painter. His pictures are full of sentiment and evince such sympathy with the dumb creation that they appeal to the heart and are justly popular. Deer and dogs are his favorite subjects, and his paintings of these crea-

SIR EDWIN LANDSEER. WAITING FOR HIS MISTRESS, THE COUNTESS.

tures have been so admirably reproduced that they are familiar to all.

Many of his pictures are in South Kensington Museum and National Gallery, London.

Among other painters of animals are **Charles Landseer,** the brother of Sir Edwin; **James Ward,** a farmyard painter; **John F. Herring,** whose pictures of horses are so popular; and **Edwin Douglas,** known by his Jersey cattle.

ENGLISH PRÆ-RAPHAELITISM.

About 1847 arose the *Præ-Raphaelite* movement in art, inaugurated by **Hunt, Rossetti,** and **Millais,** and assisted by the influence of Mr. Ruskin and other writers, together with a few sculptors.

Its aim, like that of the German "Brethren," was to improve the art then being produced, and, like that, took for its model the work of painters who preceded Raphael. Unlike the Germans, however, whose great endeavor was to imitate the simple devotional spirit of the fourteenth-century painters, the Englishmen strove to follow the realism of design and execution that marks the work of these old masters. They resolved to render all ideas materially, and to give a faithful transcript of nature.

They called themselves the "Præ-Raphaelite Brotherhood," and often signed their pictures "P. R. B."

Holman Hunt (1827 ——) exhibits fully the principles of the Brotherhood. Even the most ideal of his works are treated with absolute realism. This is indeed their chief characteristic. He has studied, as have few others, to gain the true and literal setting for every subject, never allowing himself to paint a picture whose scene is laid in a foreign country without visiting it and learning the truth regarding accessories.

The result is that his pictures seem to be made up merely of these accessories, which impress beyond the subject.

We are tempted to count the leaves and fruit on his trees, the blades of grass in his foregrounds, the shavings on the floor, and the nail-heads on the wall. The great pictorial truths of light, color, and atmosphere are sacrificed.

Some of his latest work seems slightly modified for the better.

Examples often reproduced are "The Light of the World," "Christ in the Temple," "The Shadow of the Cross," "Triumph of the Innocents."

Dante Gabriel Rossetti (1828–1882) was an Italian by birth and a poet by nature. He chose his subjects for painting from poems and mythology, and was naturally so much given to the ideal that it was wholly impossible for him, however much he strove, to carry out the principles of his Brotherhood. His work was only hampered and injured by the attempt.

He loved best to paint the faces and figures of women.

In these there is much subtle, spiritual beauty. His drawing is often defective. The mannerisms of singularly shaped necks and hands, of eyes full of unsatisfied longing, of full lips, and hair that falls heavily with its weight, mark his pictures.

His color is particularly rich and glowing. His power of design is seen in many fine decorative effects.

Examples often reproduced are "Girlhood of the Virgin," "Annunciation," "Beata Beatrix."

Sir John Everett Millais (1829–1896) followed the principles of the Brotherhood only for a short time, and but few of his pictures can be called examples of the movement; among these is "Jesus in the Carpenter's Shop holding up His Wounded Hand."

A feeling for the higher genre entered into his work and is illustrated in some of his most famous pictures.

He became a fine portrait and figure painter, and takes high rank among English artists of his day.

Among his best-known pictures are "The Huguenot Lovers," "Boy Princes in the Tower," "First Sermon," "Second Sermon," "Yes or No?"

The most important men influenced by the Præ-Raphaelites were **Ford Madox Brown** (1821–1893) painter of historic

subjects; **Burne-Jones** (1833–1898), pupil of Rossetti, whose finely drawn pictures, half classic, half romantic, are full of charm; and **Alfred Moore** (1840–1893).

BURNE-JONES. NIGHT.

Among other noted names are **Sir Frederick Leighton** (1830–1896), late President of the Royal Academy, who painted Italian and Oriental scenes and portraits; **Edward J. Poynter** (1836——), present President of Royal Academy, who paints mythological scenes and portraits; **George F. Watts** (1818–1904), whose poetic, allegorical pictures and portraits are so well known; **W. Q. Orchardson** (1835——), painter of higher genre, somewhat after Hogarth's style; **George W. Boughton** (1834–1905), sometimes numbered among American painters because his early years were spent in this country, who paints Puritans and French and Dutch peasants; **Frank Holl** (1845–1890) and

Hubert Herkomer (1849 ——), portrait painters; **Elizabeth Thompson Butler,** so successful in her "Roll-Call," "Return to Inkerman," and other military pictures; **Alfred Parsons** and **W. L. Wyllie,** landscape painters; and **Henry Moore,** marine painter.

CHAPTER XXI.

AMERICAN PAINTING.

Characteristics. — Early American painting was influenced by English and consists chiefly of portraits. Later, artists went to Rome and Germany and brought back the influence of those schools. The character of the painting of the last thirty years has been most strongly influenced by French methods. Most of the prominent artists now at work have studied in Paris schools and studios.

Quite an original school of landscape painting exists.

Where to Find Works of Early American Artists.

Examples of the work of early artists are in Faneuil Hall, Massachusetts Historical Society Building, Athenæum Library, and Museum of Fine Arts, Boston; Harvard University, Cambridge, Mass.; Yale School of Fine Arts, New Haven, Conn.; Lenox and Historical Society Libraries, National Academy of Design, and Metropolitan Museum, New York City; Pennsylvania Museum of Fine Arts, and Independence Hall, Philadelphia; and in the Corcoran Gallery and Capitol, Washington; also many are in private galleries and family collections.

Benjamin West, although American by birth, belongs so obviously to the English School that he has been considered in that place.

John Singleton Copley (1737–1815), born in Boston, was at first a portrait painter in that city. In 1774 he visited Italy, where he studied especially the works of Titian and Correggio.

A few years later he established himself in London, where he painted many historical pictures. In portraiture his

J. Singleton Copley. Portrait of Samuel Adams.
Museum of Fine Arts, Boston.

manner is rather hard, and his attitudes stiff. There is good painting in the accessories.

Several of his historical pictures are in the National Gallery, London, among which the most noted is "Death of Lord Chatham."

Many of his portraits are in the Museum of Fine Arts, Boston, and in private families in Massachusetts.

Gilbert Charles Stuart (1755–1828), portrait painter, born in Narragansett, R. I., was a pupil of West in London. He settled in Philadelphia and later in Boston, where he died.

He painted portraits of several of the presidents, as well as of most of the distinguished men of the Revolution. These possess much force, and express the various characters of the sitters as no other early portraits do. This was the chief endeavor of Stuart; he believed that the form, lines, and color of the face betray individual characteristics, and used to study his subjects long and critically.

He painted several portraits of Washington, the best of which (unfinished) is in the Museum of Fine Arts, Boston, together with other pictures.

Charles W. Peale (1741–1827), born in Chesterton, Md., and a pupil of West and Copley, has given us likenesses of very distinguished men of his time, including Washington, whom he painted many times.

Over one hundred examples of his work are in Independence Hall, Philadelphia. They possess no decided artistic merit.

His son, **Rembrandt Peale** (1787–1860), studied with West in London, and painted for a time in Paris. In his early years he produced some imaginative pictures, but afterward devoted himself to portrait painting.

His portrait of Washington in the Senate Chamber of the Capitol, Washington, is often reproduced.

Other portrait painters of note are **John Wesley Jarvis** (1780–1834); **Thomas Sully** (1783–1872); **Edward Malbone** (1777–1807), celebrated for his beautiful miniatures; **Henry Inman** (1801–1846), also a painter of genre; **Charles Loring Elliott** (1812–1868); **Chester Harding** (1792–1866); **George Fuller** (1822–1884); and **George Healy** (1808–1894).

John Trumbull (1756–1843) was born in Lebanon, Conn. His life was divided between military and diplomatic pursuits and the practice of painting. For several years he was a member of General Washington's staff.

He is noted particularly for his Revolutionary pictures, which contain portraits of many chief actors in the scenes. They are interesting, but possess little real art value.

Several are in the Yale Art School, New Haven, Conn.

Emanuel Leutze (1816–1868), born in Germany, and educated in the Düsseldorf School, exerted some influence on American painting of his time. He travelled widely and painted scenes in the histories of many nations, but was particularly fond of those connected with America. Everything adventurous appealed to him.

Some of his best-known pictures are "Columbus before the Queen," "Washington crossing the Delaware," "John Knox admonishing Mary Stuart."

Good examples of his portraits are those of Secretary Seward and General Grant, both well known by reproduction.

His work may be seen in the Capitol, and Corcoran Gallery, Washington, and many private galleries.

Washington Allston (1779–1843) was born in South Carolina. In 1801 he went to London, and studied in the Royal Academy under the presidency of Benjamin West. Later he spent several years of study in Rome. In 1818 he returned to America and lived for the rest of his life in Boston and Cambridge, Mass. He was a man of strong intellectual powers and possessed a most refined and poetic taste.

He painted religious and historical pictures, and also some ideal heads.

His work is very imaginative, and founded little upon any study of nature.

Several of his finest works are in private galleries in and near Boston. "Belshazzar's Feast," unfinished, is in the Museum of Fine Arts with several other pictures.

Thomas Cole (1801–1848), born in England, came to America when a child and became the pioneer landscape painter of this country. He won his first fame by painting autumnal scenery along the shores of the Hudson.

His drawing is good, but his light and color are somewhat unnatural.

He also painted allegorical pictures which have been engraved.

The best known of these are probably "The Voyage of Life" and "Course of Empire."

Most of his work is in private galleries.

Following Cole as landscape painters come **John F. Kensett** (1818–1872), whose pictures are dreamy and poetic; **Frederic Edwin Church** (1826–1900), famous for his portrayal of mountain scenery and the grand in nature, such as "Head of Andes," "Cotopaxi," "Niagara," etc.: **Albert Bierstadt** (1830–1902) and **Thomas Moran** (1837 ——), painters of the Rocky Mountain and Californian scenery; **A. H. Wyant** (1836–1892), **George Inness** (1825–1894), **Samuel Coleman** (1833 ——), and **R. Swain Gifford** (1840–1905), some of our best landscapists; and **George L. Brown,** best known by his pictures of Italian scenery.

William T. Bradford (1830–1892), who has painted icebergs, **W. T. Richards** (1833–1905), and **Mauritz F. H. De Haas** (1832–1895), born in Holland, are well-known marine painters.

William Morris Hunt (1824–1879), born in Brattleboro, Vt., became a pupil of Couture in Paris in 1848. Afterward he became a follower of Millet at Barbizon, and, returning to Boston in 1855, introduced the Fontainebleau-Barbizon (see

French School) methods of painting to America. He opened an art school in Boston and received a large number of pupils, by whom he was greatly admired, and over whom

WILLIAM MORRIS HUNT. BOY VIOLINIST.

he exerted a powerful influence. It is safe to say that his is one of the *great* names in the history of American painting.

His works cover a wide range: history, allegory, portrait, and the purely ideal.

The allegorical decorations of the State Capitol in Albany, N.Y., were painted by him.

Well-known pictures are "The Bugle-Call," "The Drummer Boy," "Woman with Lute," and "The Bathers."

Elihu Vedder (1836 ——), who has lived in Italy for many years, is noted for the weird, imaginative, poetic nature of his designs. He makes his subtile curves express meaning in a wonderful way.

His work is wanting in fulness and harmony of color.

Noted pictures are "Cumæan Sibyl," "Questioner of the Sphinx," and "Lair of the Sea-Serpent."

His designs for the "Rubaiyat," by Omar Khayyám, are remarkable. Some of the best known of these are "The Last Man," "The Cup of Death," and "The Cup of Love."

JOHN S. SARGENT. HEAD OF HOSEA. DETAIL OF FRIEZE OF THE PROPHETS. PUBLIC LIBRARY, BOSTON.

A few American figure and portrait painters have lived abroad and won fame there, as well as at home. Eminent among them are **John S. Sargent, J. A. McNeill Whistler**

(d. 1903), **Edwin A. Abbey, Frederick Bridgman, Edwin L. Weeks, Walter Gay, Charles Sprague Pearce,** and **Edwin H. Blashfield.**

Among the many who are doing good work at home, and whose pictures rank high in the frequent art exhibitions of

ABBOTT H. THAYER. CARITAS. MUSEUM OF FINE ARTS, BOSTON.

the day, only a few names can be noticed — **Eastman Johnson** (1824–1906), **Winslow Homer** (1836 ——), **John La Farge** (1835 ——), decorative artist, **William M. Chase, Kenyon Cox, Abbott H. Thayer, Walter Shirlaw, Childe Hassam, J. Carroll Beckwith, Edward E. Simmons, J. Alden Weir, Edmund C. Tarbell, Frank W. Benson, J. Wells Champney** (d. 1903), and **Robert W. Vonnoh.**

CHAPTER XXII.

INTERESTING INFORMATION FOR STUDENTS OF PICTURES.

SIGNIFICANCE OF COLORS.

COLORS were used by the old masters of painting, especially in Italy, in a symbolic sense, thus :

White was the emblem of light, religious purity, and innocence. Our Saviour was dressed in white after his resurrection, and the Virgin in annunciation and assumption pictures.

Red signified divine love, heat, or the creative power, and royalty. White and red roses, as in St. Cecilia's garland, expressed innocence and love. In a bad sense, red signified blood, war, hatred, and punishment. Red and black combined were the colors of purgatory and of Satan.

Blue expressed truth and constancy. Christ and the Virgin Mary wear the red tunic and the blue mantle, as signifying heavenly love and heavenly truth. The same colors were usually given to St. John — with this difference, that he wears the blue tunic and the red mantle. In some later pictures the colors are red and green.

Yellow was the symbol of the sun, of the goodness of God, of marriage, of faith and fruitfulness. St. Joseph, the husband of the Virgin Mary, wears yellow. In pictures of the apostles, St. Peter wears a yellow mantle over a blue tunic. In a bad sense, yellow signified inconstancy, jealousy, deceit. In this latter sense it is given to the traitor, Judas Iscariot, who is generally clad in dirty yellow.

Green expressed hope, especially hope in immortality ; also victory, as the color of the palm and the laurel.

Violet signified love and truth, or passion and suffering; hence it is the color often worn by martyrs. Mary Magdalene as patron saint wears the red robe; as a suffering penitent she wears violet. These colors, however, were not arbitrary, and exceptions may be found in the use of all of them, although that here given was general.

Emblems by which Many of the Various Characters Represented in a Devotional Painting may be Recognized.

There are some very interesting facts regarding the manner in which Christian art has pictured the three persons of the Holy Trinity, the Virgin Mary, the apostles, saints, and martyrs, a knowledge of which is necessary to the student of historical painting in order that he may understand the thought of the artist who has painted any devotional picture. Especially is this the case since there is no other class of pictures by the old masters so numerous as this.

A list of the most important emblems which enable us to know the characters denoted in a painting of this sort is given below:

The *Nimbus* and *Aureole* are used only in the portrayal of some holy being. They are usually gold, or the color of gold, to denote brightness.

The *Nimbus* surrounds the head and designates any holy person or saint, as well as Divinity. It is usually circular; when triangular or containing a cross it always designates a person of the Holy Trinity; when square it denotes that the holy person was living at the time the picture was painted. From the fifth to the twelfth century it was pictured as a solid golden disc, or plate, over the head; from the twelfth to the fifteenth it was a broad golden band around or behind the head; from the fifteenth it has been a bright fillet over the head.

The *Aureole* surrounds the entire body and belongs only to the persons of the Godhead and the Virgin Mary. Sometimes, but not often, it is pictured about the figure of a saint when in the act of ascending to heaven.

The *Lamb* is the peculiar symbol of Christ the "Lamb of God," as the sacrifice without blemish. It is sometimes given to John the Baptist, also in the sense of sacrifice. As a general emblem of innocence, meekness, and modesty, it is given to St. Agnes.

The *Lion* is also a symbol of Christ the "Lion of the tribe of Judah," and is used as such in early Christian art. In its significance of solitude it is placed near saints who lived as hermits. It often accompanies St. Jerome because of the legend that this saint once pulled a thorn from the foot of a lion that ever afterward accompanied him. As denoting martyrdom in the amphitheatre it is found with martyr saints, as St. Ignatius and St. Euphemia.

The *Serpent*, an emblem of sin, is often at the feet of the Virgin Mary; when entwined about a globe it symbolizes the power of sin over the world.

The *Peacock* is an emblem of immortality; in mythological pictures it accompanies Juno.

The *Dove* is the emblem of the Holy Ghost; also of simplicity and purity in many pictures of the Madonna and Child.

The *Sword* signifies martyrdom, and thus is given to St. Paul and others who died by it.

Arrows are given to St. Sebastian, St. Ursula, and St. Christina, who were tortured or died by them.

The *Cauldron*, signifying torture, is given to St. John the Evangelist and St. Cecilia.

The *Cup with a serpent* is sometimes given to St. John the Evangelist, because of the tradition that poison was once offered him in a cup, from which he expelled the poison in the form of a serpent, by making the sign of the cross.

The *Wheel* or *Wheels*, symbols of torture, are given to St. Catherine of Alexandria, sometimes to St. Christina.

The *Skull* signifies penance, and is often placed beside saints in penitence.

The *Palm* is the universal symbol of victory and triumph.

The *Olive* is the emblem of peace and reconciliation.

The *Lily* is the emblem of purity, and is often seen in pictures of the Virgin Mary, especially in annunciation pictures, where it is often put into the hand of the angel Gabriel; it is also put into the hand of St. Joseph, whose rod, according to an old tradition, blossomed into lilies; also it is found in the hand of St. Dominick.

The *Apple* is an emblem of the fall from Paradise; when in the hand of the Infant Saviour, it signifies redemption from sin.

The *Pomegranate* is the symbol of a happy immortality.

Roses are symbols of St. Elizabeth of Hungary, St. Cecilia, and St. Dorothea.

The three archangels most frequently represented in art are Michael, Gabriel, and Raphael.

Michael is captain of the Lord's hosts, is usually clad in armor, and armed with a sword or spear; sometimes he bears scales.

Gabriel is the special messenger of God, and so is the angel of the annunciation, when he often bears lilies.

Raphael is the *médecin* of God, or the messenger of healing; sometimes he wears sandals and bears the staff and gourd of the pilgrim; as guardian angel he carries a sword and a small casket containing a charm against evil spirits.

In early Christian art the symbols of the four evangelists are as follows:

St. Matthew, the *cherub;* St. Mark, the *lion;* St. Luke, the *ox;* St. John, the *eagle.*

After the sixth century it became usual to distinguish each of the apostles by some particular emblem borrowed from some circumstance of his life or death, thus:

St. Andrew, the transverse cross.

St. Peter, the keys, sometimes a fish.

St. James Major, the pilgrim's staff.

St. John, the cup with the serpent, or the eagle.
St. James Minor, a club.
St. Thomas, a builder's rule ; more seldom, a spear.
St. Philip, the staff or crosier ; sometimes a small cross in the hand.
St. Bartholomew, a large knife.
St. Matthew, a purse.
St. Simon, a saw.
Judas Iscariot, the money bag. He is usually represented as distinct in some way from the rest of the disciples, is sometimes hideous, and often deformed.
St. Paul bears the sword, sometimes two swords.
St. Mathias has as an attribute the lance or an axe.

The four great Latin fathers who enter frequently into devotional pictures are St. Jerome, St. Augustine, St. Ambrose, and St. Gregory.

St. Jerome is the most important of these and is almost always represented in one of three ways, — as patron saint, in cardinal's robes, or with a cardinal's hat at his feet ; as a translator of the Scriptures, with an open book in his hand ; as a penitent, half naked and emaciated. His forehead is very high and his beard reaches to his girdle. A lion is usually near him because of the tradition that having pulled a thorn from the foot of a lion it followed him ever afterward.
St. Augustine may be known by a flaming heart, or a heart pierced, to express the ardor of his piety or the poignancy of his repentance, but these are not often used when he is grouped with other figures. When St. Jerome is accompanied by another bishop with a book in his hand and no particular attribute, we may suppose him to be St. Augustine.
St. Ambrose is most often represented with a knotted scourge of three thongs in his hand, sometimes with a beehive or bees near him.
St. Gregory is usually accompanied by the dove, which in early pictures is close to his ear.

A few other important saints and their distinctive emblems are as follows. A full account of the legends connected with each may be found in either Mrs. Jameson's or Mrs. Clement's *Legendary Art.*

St. Agnes is most frequently represented as accompanied by a lamb.

St. Anna often accompanies the Virgin Mary; she is placed close beside her, sometimes bearing her on the knees.

St. Anthony of Egypt, usually represented as undergoing severe temptations, wears the monk's habit, and sometimes carries a bell which was believed to overcome demons.

St. Anthony of Padua wears the brown habit and cord of St. Francis of Assisi; is often represented as receiving a vision of the Infant Christ.

St. Barbara is special patroness of the church, also of armorers and gunsmiths; she often bears a miniature tower with three windows; sometimes the palm and sword. When represented as patroness of gunsmiths, small cannons are sometimes introduced.

St. Catherine of Alexandria, the bride of the Infant Saviour, is often pictured as receiving a ring from him, and is richly dressed, and adorned with gems. Her special attribute is the wheel, sometimes two wheels, instruments of her martyrdom.

St. Catherine of Sienna is usually habited as a nun, and bears the stigmata.[1]

St. Cecilia is the patroness of music. Her special attribute is the organ or the music roll. She often wears a crown of red and white roses, and is usually richly dressed.

St. Christopher (the Christ-bearer) carries a huge staff and often has the Infant Christ on his shoulders.

St. Dominick is clad in the habit of a Dominican monk, often has a star on or above his head, and carries a lily branch and a book; sometimes a dog is beside him.

[1] Marks of wounds on hands and feet, — the special marks of Christ's crucifixion.

St. Dorothea has roses on her head or in her hands; sometimes either she or an attendant carries a basket containing three roses or three apples.

St. Elisabeth, mother of John the Baptist, is frequently introduced in pictures of the Madonna and Child; is represented as being of matronly age, sometimes aged, and her head is usually coifed.

St. Elizabeth of Hungary has roses as an attribute and is usually represented as performing some deed of mercy.

St. Francis of Assisi is clad in the brown habit and cord of the Franciscan monk and is known by the stigmata.

St. George is a military saint; is clad in armor, and is often represented as slaying a dragon.

St. Helena, the mother of Emperor Constantine, is known by her attribute, the cross.

St. Joachim, father of the Virgin Mary, is found in early pictures in company with St. Anna.

St. John Baptist, the herald of Christ, appears often as the infant companion of Jesus; as a man, he is pictured clad in goat-skin, gaunt and wasted, and usually bears a cross, sometimes a cup.

St. Joseph, husband of the Virgin Mary, is often seen in Holy Families, where he is represented as of middle age, sometimes aged; his chief attribute is the rod which bears lilies.

St. Laurence is usually clad in the rich dress of an archdeacon, bearing a palm, and a gridiron, the instrument of his martyrdom; sometimes the gridiron is embroidered on his robe, sometimes suspended from his neck or placed under his feet.

St. Lucia is protectress against diseases of the eye; her attributes are a light and two eyes borne on a platter.

St. Luke is the patron saint of artists; is often represented as painting the Virgin Mary.

St. Margaret is the type of maiden innocence; is often represented as holding the palm of victory and treading lightly upon the dragon, which represents evil.

St. Martin is often represented with a naked beggar at his feet, with whom he is dividing his cloak.

St. Mary of Egypt is usually worn and wasted and always has long hair that wraps her like a garment.

St. Mary Magdalene is the patron saint of penitent women; her special attribute is the jar of ointment; she is usually represented with luxuriant golden hair.

St. Monica, the mother of St. Augustine, appears in many of the pictures that illustrate his life. Her dress is a black robe with veil, or coif, of white or gray.

St. Nicholas of Bari is the patron saint of children, sailors, and travellers. He wears the bishop's dress, very much ornamented. His special attribute is three balls.

St. Nicholas of Tolentino is often represented as working miracles. He is clad in the black habit of an Augustine monk, has a star on his breast, and often bears a crucifix wreathed with lilies.

St. Ottilia is protectress of all who suffer with diseases of the eye; is clad in the black robe of a Benedictine nun, and often bears two eyes on a book.

St. Roch is the patron saint of prisoners and of sufferers in hospitals; is dressed as a pilgrim. He often points to a plague spot on his side or lifts his robe to show it; is usually accompanied by a dog.

St. Sebastian is young and beautiful, naked, bound to a tree, and pierced by arrows.

The Sibyls are prophetesses who foretold the coming of Christ to the Gentile world. They are usually designated by scrolls.

St. Stephen is generally represented in the dress of a deacon, with the palm of victory, and stones, emblematic of his martyrdom.

St. Ursula is the patron saint of maidens, particularly of schoolgirls and of teachers of girls. Her attributes are the crown of the princess, the pilgrim's staff, the arrow, and the banner with red cross. She is often represented as spreading her mantle over maidens.

St. Veronica holds the napkin on which is the likeness of the Saviour.

TECHNICAL TERMS USED IN PAINTING.

Accessories. Any objects not belonging to the main subject of a picture.

Accident. A special condition or aspect of an object or collection of objects as distinguished from a general condition or aspect of the same.

Aërial perspective. The art of giving due diminution to the strength of light, shade, and colors of objects according to their distances and the mediums through which they are seen.

Antique. A term applied to the remains of the works of ancient Greek and Roman artists.

Aquarelle. Transparent water-color painting without the use of any body color.

Body color. Opaque color, often produced by the mixture of Chinese white with transparent colors. It hides the texture of the paper. A term used in water-color painting.

Breadth. Effect resulting from the general treatment of a subject, in which details, light, shade, and harmonious colors are subordinated by grouping them in masses, thus producing simplicity.

Cartoon. A design upon paper, drawn by an artist, from which his work is to be executed.

Cast shadow. The shadow thrown on a surface by some object that is interposed between it and the light.

Chiaroscuro (ki-är'os-cu'ro). The art of distributing the lights and shades of a picture.

Classic. Conforming to the best art of Greece and Rome.

Composition. The arrangement of the various elements of a picture. The term also includes the *invention*, or the original thought of a picture.

Dead coloring. The preparatory painting, cold and pale, used by some artists, on which are placed the finishing colors that give life and beauty to the picture.

Design. The outline or main features — the *plan* of a picture.

Dragging. The process of drawing a brush charged or filled with thick, opaque color heavily and quickly over the painting.

Finish. Expression of detail without sacrificing breadth.

Foreshortening. The apparent diminution of the length of an object in proportion as the direction of its length coincides with the direction of the visual ray.

Glazing. Putting a transparent color over other colors, either to increase or decrease their brilliancy without changing the effect of light and shade.

Handling. The method of using the materials employed in painting. It sometimes refers to mere manipulation, sometimes to the composition, as the "handling of a subject."

Harmony. The effect of the proper arrangement of forms, lights, and colors in a picture.

Hatching or *Crosshatching.* The use of the brush or pencil so as to make lines that cross each other at regular intervals and cover a part of the ground.

Impasto. The thickness of the layer or body of pigment applied to the canvas.

In keeping. The proper subserviency of tone and color in every part of the picture.

Lay-figure. A jointed wooden image on which the artist may put his costumes or draperies so as to study their effect.

Light. The illuminated portion of an object that gives direct reflection. *High light* is that small portion of the light surface which receives the illuminating rays at right angles and which, when moistened, glitters. *Reflected light* is the partial illumination of shade caused by reflection from some lighter object near it.

Local color. The true color, unaffected by light, shade, distance, or reflection.

Mannerism. Any peculiar method of work carried to excess.

Medium. The material with which an artist executes his work, — that which carries his color.

Monochrome. Of one color.

Motive (French *motif*). That which inspires the conception of a picture.

Perspective. The art of making such a representation of an object on a plane surface as shall present the same appearance that the object itself would present to the eye when seen from a particular point; or, in other words, it is drawing things as they appear, not as they are.

Relief. The apparent projection of an object from the plane surface.

Romantic. Essentially opposed to the *classic.* Pertaining to the popular style of thought of the Middle Ages. That which portrays much feeling and is dramatic.

Scumbling. The process of passing a thin film of opaque color in a nearly dry condition over other color, so as not to cover it completely.

Shade. The opposite of *Light.*

Stippling. The process of making a series of small touches, strokes, or dots, so as to obtain evenness of surface, gradation of shade, or intensity of shadow. It is a method of handling that has been much used by some English water-colorists.

Style. The treatment of the subject of a composition; also its handling.

Technique. Method of execution.

Texture. Imitation of the surface of an object.

Tone. The agreement of lights and darks and color quantities.

Values. The relationships of lights and darks and color intensities throughout a picture.

Vehicle. Any liquid used to dilute colors so as to render them of a proper consistence for use.

WHERE TO FIND SOME OLD PICTURES WHICH ARE FAMILIAR THROUGH FREQUENT REPRODUCTION.

"Æsop." Velasquez. Madrid Museum.

"Age of Innocence." Sir Joshua Reynolds. National Gallery, London.

"Allegory of Spring." Botticelli. Academy, Florence.

"Angel-Group dancing in Paradise" (detail of "Last Judgment"). Fra Angelico. Academy, Florence.

"Angel of Annunciation." Carlo Dolci. Uffizi Gallery, Florence.
"Angels playing on Musical Instruments" (painted on frame of "Madonna and Child"). Fra Angelico. Uffizi Gallery, Florence.
"Angel with Lute" (detail of "Madonna"). Fra Bartolommeo. Cathedral, Lucca.
"Annunciation." Fra Angelico. Museum of San Marco, Florence.
"Apollo and the Muses." Julio Romano. Uffizi Gallery, Florence.
"Assumption of the Virgin." Titian. Academy, Venice.
"Aurora." Guido Reni. Rospigliosi Palace, Rome.
"Bacchus and Ariadne." Tintoretto. Ducal Palace, Venice.
"Beatrice Cenci." Guido Reni? Barberini Gallery, Rome.
"Cartoons for Tapestries" (Scenes in New Testament History). Raphael. South Kensington Museum, London.
"Children of Charles I." Van Dyck. Dresden, Berlin, and Turin Galleries, and Louvre, Paris.
"Concert of Musicians." Attributed to Giorgione. Pitti Gallery, Florence.
"Coronation of the Virgin." Botticelli. Uffizi Gallery, Florence.
"Cupids sharpening Arrows" (detail of the "Danae"). Correggio. Borghese Gallery, Rome.
"Decorative Angels playing on Musical Instruments." Melozzo da Forli. Sacristy of St. Peter's, Rome.
"Descent from the Cross." Rubens. Cathedral, Antwerp.
"Divine Shepherd." Murillo. Madrid Museum.
"Fighting Temeraire." Turner. National Gallery, London.
"Flora." Titian. Uffizi Gallery, Florence.
"Gleaners." Millet. Louvre, Paris.
"Head of Christ" (a study for the Christ in "Last Supper"). Leonardo da Vinci. Brera Gallery, Milan.
"Holy Family." Murillo. Louvre, Paris.
"Immaculate Conception." Murillo. Louvre, Paris.
"Infanta Marguerite." Velasquez. Louvre, Paris.
"La Belle Jardinière." Raphael. Louvre, Paris.
"La Donna Bella." Titian. Pitti Gallery, Florence.
"La Donna Velata." Raphael. Pitti Gallery, Florence.

"La Fornarina." Raphael. Barberini Gallery, Rome.
"Last Communion of St. Jerome." Domenichino. Vatican Gallery, Rome.
"Last Judgment." Michael Angelo. Sistine Chapel of Vatican, Rome.
"Last Supper." Leonardo da Vinci. Monastery, St. Maria delle Grazie, Milan.
"Madame Le Brun and Daughter." Madame Le Brun. Louvre, Paris.
"Madonna and Child with St. John." Botticelli. Louvre, Paris.
"Madonna del Cardellino." Raphael. Uffizi Gallery, Florence.
"Madonna del Gran Duca." Raphael. Pitti Gallery, Florence.
"Madonna della Sedia." Raphael. Pitti Gallery, Florence.
"Madonna di San Sisto." Raphael. Dresden Gallery.
"Madonna of Burgomaster Meyer." Holbein. Museum, Darmstadt. (A copy is in Dresden Gallery.)
"Madonna of Murillo." Murillo. Pitti Gallery, Florence.
"Madonna of the Sack." Andrea del Sarto. SS. Annunziata, Florence.
"Magnificat." Botticelli. Louvre, Paris.
"Marriage of St. Catherine." Correggio. Louvre, Paris.
"Marriage of St. Catherine." Titian. Pitti Gallery, Florence.
"Mater Dolorosa." Carlo Dolci. Uffizi Gallery, Florence.
"Miracle of the Slave." Tintoretto. Academy, Venice.
"Mona Lisa." Leonardo da Vinci. Louvre, Paris.
"Night-Guard." Rembrandt. Museum, Amsterdam.
"Philosophers." Rembrandt. Louvre, Paris.
"Portrait of Angelica Kauffmann." Angelica Kauffmann. Uffizi Gallery, Florence.
"Portrait of Dante." Usually attributed to Giotto. The Bargello, Florence.
"Portrait of Mrs. Siddons." Gainsborough. National Gallery, London.
"Portrait of Saskia" (Rembrandt's wife). Dresden Gallery.
"Reading Magdalen." Painter unknown. Formerly attributed to Correggio. Dresden Gallery.
"Sacred and Profane Love." Titian. Borghese Gallery, Rome.

"Samian Sibyl." Guercino. Uffizi Gallery, Florence.
"Santa Notte." Correggio. Dresden Gallery.
"Sleeping Venus." Giorgione. Dresden Gallery.
"St. Agnes with the Lamb." Andrea del Sarto. Cathedral, Pisa.
"St. Anthony of Padua with Infant Christ." Murillo. Museum, Berlin.
"St. Augustine and his Mother, St. Monica." Ary Scheffer. Louvre, Paris.
"St. Barbara." Palma Vecchio. Santa Maria Formosa, Venice.
"St. Cecilia." Hubert Van Eyck. Museum, Berlin.
"St. Cecilia." Raphael. Bologna Gallery.
"St. John the Baptist." Andrea del Sarto. Pitti Gallery, Florence.
"St. Mary of Egypt." Ribera (Lo Spagnoletto). Dresden Gallery.
"St. Michael and the Dragon." Guido Reni. Church of the Capuccini, Rome.
"Stuart Baby" (detail of "Children of Charles I," by Van Dyck, in Turin Gallery). A copy by Canevari. St. Luke's Academy, Rome.
"Studies of Angels' Heads." Sir Joshua Reynolds. National Gallery, London.
"Syndics." Rembrandt. Museum, Amsterdam.
"The Broken Pitcher." Greuze. Louvre, Paris.
"Three Fates." Drawn by Michael Angelo. Probably painted by Rosso Fiorentino. Pitti Gallery, Florence.
"Transfiguration." Raphael. Vatican Gallery, Rome.
"Woman at Toilet." Titian. Louvre, Paris.
"Venus." Botticelli. Berlin Museum.
"Vestal Virgin." Angelica Kauffmann. Dresden Gallery.
"Visitation." Albertinelli. Uffizi Gallery, Florence.

INDEX OF ARTISTS WITH PRONUNCIATION OF FOREIGN NAMES.

Note. — In the following index those pages only are given on which important mention of the several artists is made, since a number of pages, many of which contain merely casual mention of names, serves to hinder rather than to assist the reader.

Abbey, Edwin A., 247.
Achenbach, Oswald (ä'ken-bäk), 225.
Aelst, Willem van (älst), 206.
Albani, Francesco (äl-bä'nē), 21, 125.
Albertinelli, Mariotto (äl-ber-te-nel'lē), 20, 54.
Allori, Cristofano (äl-lo'rē), 21, 126.
Allston, Washington, 244.
Alma-Tadema, Laurenz (äl'mä-tä-dā'mä), 188.
Altdorfer, Albert (ält'dor-fer), 213.
Andrea da Firenze (än-drā'ä dä fe-rän'zā), 19, 28.
Angelico, Fra (Giovanni Guido) (frä än-jā'le-ko), 19, 30.
Antiphilus (än-tif'i-lus), 10.
Apelles of Cos (ā-pel'ēz), 7.
Apelles of Ephesus, 10.
Apollodorus (ā-pol-o-do'rus), 5.
Aretino, Spinello (ä-rā-te'no), 19, 29.
Aubert, Ernest Jean (o'bêr'), 154.
Backhuysen, Ludolf (bäk-hoi'zen), 205.
Baldung, Hans(Grien)(bäl'doong), 213.
Baroccio, Frederigo (bä-rot'cho), 127.
Barry, James, 232.
Bartolommeo, Fra (Baccio della Porta) (bä-to-lom-mā'o), 20, 52.
Bassano, Jacopo (bäs-sä'no), 103.
Bastien-Lepage, Jules (bäs'te-aN'-lĕ-päzh'), 156.
Baudry, Paul (bo'dre'), 156.
Beccafumi, Domenico (bek-ä-foo'-mē), 68.
Becerra, Gaspar (bā-ther'ä), 159.
Becker, Carl, 225.
Beckwith, J. Carroll, 248.
Bega, Cornelius (bā'gä), 201.
Beham, Barthel (bā'äm), 214.
Beham, Sebald, 214.
Bellini, Gentile (bel-le'nē), 20, 86.
Bellini, Giovanni, 20, 87.
Bellini, Jacopo, 20, 86.

Beltraffio, Giovanni Antonio (belträf'fe-o), 114.
Benjamin-Constant, J. J. (koN'stoN'), 150.
Benson, Frank W., 248.
Béraud, Jean (bā'ro'), 156.
Berchem, Nicholas (ber'kem), 205.
Berruguette, Alonzo (ber-roo-gā'tā), 159.
Berruguette, Pedro, 159.
Bertin, Jean Victor (ber'tăN'), 147.
Besnard, Paul Albert (bes'naR'), 156.
Bianchi, Francesco (be-än'kē), 20, 107.
Bierstadt, Albert, 245.
Bissolo, Francesco (bēs-so'lo), 91.
Blake, William, 233.
Blashfield, Edwin H., 247.
Blondeel, Lancelot (bloN'dēl), 179.
Bodenhausen, C. von (bo'-denhow'zen), 224.
Boel, Pieter (bool), 188.
Bol, Ferdinand, 194.
Boldini, Giuseppe (bol-de'nē), 131.
Bonheur, Auguste (bŏ'nuR'), 152.
Bonheur, Rosa, 152.
Bonifazio, I (Veronese) (bo-nefät'se-o), 103.
Bonifazio, II, 103.
Bonifazio, III (Veneziano), 103.
Bonnat, Léon J. F. (bon'nä'), 156.
Bordone, Paris (bor-do'nā), 103.
Borgognone, Ambrogio (bor-gonyo'nā), 20, 114.
Bosboom, J., 206.
Both, Jan (bot), 205.
Botticelli, Sandro (bot-e-chel'lē), 20, 38.
Boucher, François (boo'shā'), 139.
Boughton, George W., 239.
Bouguereau, W. Adolphe (boo'gair'o'), 156.
Boulanger, Gustav (boo'loN'zhā'), 150.
Bourdichon, Jean (boor'de'shoN'), 133.
Bourdon, Sebastian (boor'doN'), 138.
Bradford, William T., 245.
Bramantino (brä-män-te'no), 20, 114.
Breton, Jules Adolphe (breh'toN'), 154.
Breughel, Jan (bruh'gel'), 180.
Breughel, Pieter (The Elder), 180.
Breughel, Pieter (The Younger), 180.
Bridgman, Frederick, 247.
Brill, Matthew and Paul, 180.
Brouwer, Adrian (brow'wer), 188.
Brown, Ford Madox, 238.
Brown, George L., 245.
Burgkmair, Hans (boork'mīr), 218.
Burgkmair, Thomas, 218.
Burne-Jones, Sir Edward, 239.
Butin, Louis (bü'tăN'), 156.
Butler, Elizabeth Thompson, 240.

Cabanel, Alexandre (kä'bä'nel'), 156.
Callcott, Sir Augustus, 234.
Cano, Alonzo (kä'no), 165.
Caravaggio, Michaelangelo Amerighi da (kä-rä-väd'jo), 21, 128.
Carolus-Duran, Charles Auguste Émil (kar'o-lüs'-dü'răN'), 156.
Carpaccio, Vittore (kär-pät'cho), 20, 90.
Carracci, Agostino (kär-rät'chē), 21, 122.
Carracci, Annibale, 21, 122.

Carracci, Ludovico, 21, 122.
Castagno, Andrea del (käs-tän'yo), 19, 32.
Catena, Vincenzo di Biagio (kä-tā'nä), 91.
Cerquozzi, Michael Angelo (cher-kwot'sē), 131.
Céspedes, Pablo de (thās'pā-des), 164.
Champaigne, Philip de (shoN'pän'), 137.
Champney, J. Wells, 248.
Chardin, Jean Baptiste (shär'dăN'), 139.
Chase, William, 248.
Chavannes, Puvis de (shä'vän'), 156.
Christus, Pieter, 172.
Church, Frederic Edwin, 245.
Cigoli, Ludovico Cardi da (che-go'lē), 127.
Cimabue (che-mä-boo'ā), 19, 22.
Cima da Conegliano (che'mä), 20, 90.
Cimon of Cleonae, 3.
Clouet, Jean and François (kloo'ā'), 134.
Coello, Alonzo Sanchez (ko-āl'yo), 160.
Cole, Thomas, 245.
Coleman, Samuel, 245.
Constable, John, 234.
Copley, John Singleton, 241.
Coques, Gonzales (kok), 188.
Cornelius, Peter von (kor-nā'le-oos), 222, 223.
Corot, J. Baptiste Camille (ko'ro'), 148, 150.
Correggio, Antonio Allegri da (kor-red'jo), 20, 109.
Cosimo, Piero di (kos'e-mo), 20, 44.
Cossa, Francesco, 20, 106.
Costa, Lorenzo, 20, 106.
Courbet, Gustav (koor'bā'), 153.
Cousin, Jean (koo'zăN'), 134.
Couture, Thomas (koo'tür'), 156.
Cox, Kenyon, 248.
Craeyer, Gaspar de (krī'yer), 183.
Cranach, Lucas (The Elder) (krän'-ăk), 215.
Cranach, Lucas (The Younger), 216.
Credi, Lorenzo di (krā'dē), 20, 47.
Crivelli, Carlo (kre-vel'lē), 20, 85.
Crome, John (Old Crome), 234.
Cuyp, Aelbert (koip), 204.

Daubigny, Charles François (do'-bēn'yē'), 148, 152.
David, Gheerardt (dä'vēt), 176.
David, Jacques Louis (dä'vēd'), 142.
Decamps, Alexander Gabriel (deh-koN'), 148, 149.
Defregger, Franz von (fon dā'-frek'-er), 224.
De Haas, M. F. H. (deh-häs'), 245.
Delacroix, F. Victor Eugène (deh-lä'krwä'), 148.
Delaroche, Paul Hippolyte (deh-lä'rosh'), 146.
Denner, Balthasar, 222.
Détaille, Édouard (dā'tä'ēl), 156.
Diaz de la Pena (Narcisso Virgilio) (de'äth), 148, 151.
Diepenbeck, Abraham van (de'-pen-bek'), 184.
Dietrich, Christian (de'trik), 222.
Dolci, Carlo (dol'chē), 21, 127.
Domenichino (Domenico Zampieri) (do-men-e-ke'no), 21, 122.
Doré, Gustav (do'rā'), 156.

Dossi, Dosso (dos'sē), 28, 108.
Dou, Gerard, 196.
Duccio (of Sienna) (doot'cho), 19, 62.
Duez, Ernest (dü'ā'), 156.
Dupré, Jules (dü'prā'), 148, 151.
Dürer, Albert (dü'rer), 210.

Echion (e-kī'on), 12.
Eckhout, Gerbrandt van der (āk'-howt), 195.
Elliott, Charles Loring, 243.
Elzheimer, Adam (elts'hī-mer), 222.
Engelbrechsten, Cornelis (eng'hel-brekt'sen), 179.
Etty, William, 233.
Eyck, Hubert van (vän īk), 169.
Eyck, John van, 169.

Faber, Carl (Fabritius), 195.
Fabriano, Gentile da (fä-bre-ä'no), 20, 69.
Ferrari, Gaudenzio (fer-rä'rē), 20, 118.
Fielding, Anthony, 235.
Flinck, Govaert, 194.
Floris, Franz, 179.
Foppa, Vincenzo, 20, 113.
Forli, Melozzo da, 20, 70.
Fortuny, Mariano (for-too'nē), 168.
Fouquet, Jean (foo'kā'), 133.
Fragonard, Jean Honoré (frä'go'-när'), 140.
Francesca, Piero della (fran-ches'-kä), 20, 69.
Francia (Francesco Raibolini) (fran'chä), 20, 119.
Franciabigio (Francesco di Bigi) (fran-chä-be'jo), 60.
Fréminet, Martin (frā'me'nā'), 134.
Frére, Charles Theodore, 150.
Fromentin, Eugène (fro'moN'tăN'), 148, 149.
Fuller, George, 243.
Fuseli, Henry (fu'ze-lē), 232.
Fyt, Jan (fīt), 188.

Gaddi, Agnolo (gäd'dē), 28.
Gaddi, Taddeo, 19, 27.
Gainsborough, Thomas, 230.
Garofalo (Benvenuto Tisi) (gä-ro'-fä-lo), 20, 108.
Gay, Walter, 247.
Géricault, Jean Louis (zhā're-kō'), 147.
Gérome, Jean Léon (zhā'rōm'), 150, 154.
Ghirlandajo, Domenico (ger-län-dä'yo), 20, 41.
Ghirlandajo, Ridolfo, 61.
Gianpietrino (Giovanni Pedrini) (jän-pe-ā-tre'no), 118.
Gifford, R. Swain, 245.
Giordano, Luca (jor-dä'no), 131.
Giorgione (Giorgio Barbarelli) (jor-jo'nā), 20, 92.
Giotto di Bondone (jot'to dē bon-do'nā), 19, 23.
Gossaert, Jan (Mabuse) (gos'särt'), 178.
Goya, Francisco (go'yä), 168.
Goyen, Jan van (vän goi'en), 201.
Gozzoli, Benozzo (got'so-lē), 20, 37.
Grandi, Ercole di Giulio (grän'dē), 107.
Grandi, Roberti de', 106.
Greuze, Jean Baptiste (grurz), 140.
Gros, Antoine Jean (grō), 144.
Grünewald, Matthias (grü'ne-vält), 214.

Guercino (Giovanni Francesco Barbieri) (gwer-che'no), 21, 125.
Guido da Sienna (gwe'do), 19, 62.
Guido Reni (gwe'do rā'nē), 21, 123.

Hals, Franz (The Younger) (häls), 190.
Hamon, Jean Louis (ä'moN'), 154.
Harding, Chester, 243.
Hassam, Childe, 248.
Healy, George, 243.
Heem, Cornelis de (deh hām), 206.
Heem, Jan David de, 206.
Helst, Bartholomew van der, 195.
Herkomer, Hubert, 240.
Herlen, Frederick, 217.
Herrera, Francisco de (er-rā'rä), 165.
Herring, John F., 237.
Hobbema, Meindert (hob'be-mä), 203.
Hofmann, Heinrich, 224.
Hogarth, William, 228.
Holbein, Hans (The Elder) (hol'bīn), 217.
Holbein, Hans (The Younger), 219.
Holl, Frank, 239.
Homer, Winslow, 248.
Hooghe, Pieter de (deh ho'geh), 199.
Hoogstraten, Samuel van (vän hōg'strä'ten), 195.
Hunt, Holman, 237.
Hunt, William Morris, 245.
Huysum, Jan van (vän hoi'sum), 206.

Ingres, Jean Dominique Auguste (ăngr), 145.
Inman, Henry, 243.
Inness, George, 245.
Israels, Josef (iz'rä-els), 206.

Jacque, Charles Émile (zhäk), 152.
Jarvis, John Wesley, 243.
Joánes, Vincente (Juan de) (ho-ä'nes), 162.
Johnson, Eastman, 248.
Jordaens, Jacob (yor'däns), 186.
Jouvenet, Jean (zhoov'nā'), 138.

Kalf, William, 206.
Kauffmann, Maria Angelica (kowf'män), 222.
Kaulbach, Wilhelm von (kowl'bäk), 224.
Kensett, John F., 245.
Knaus, Ludwig (nows), 225.
Kneller, Sir Godfrey (nel'ler), 227.
Koekkoek, Barent (kook'kook), 206.
Koekkoek, Gabriel, 206.
Kraaft, Peter, 226.
Kulmbach, Hans von (fon koolm'bäk), 212.

Laer, Pieter van (vän lar), 201.
La Farge, John (lar farzh), 248.
Landseer, Charles, 236.
Landseer, Sir Edwin, 236.
Lanfranco, Giovanni (län-frän'ko), 21, 127.
Largilliére, Nicholas de (lär'zhēl'yeair'), 137.
Laurens, J. P. (lō'roN'), 156.
Lawrence, Sir Thomas, 232.
Le Brun, Charles (leh-bruN'), 138.
Le Brun, Madame Vigee-, 147.
Legros, Alphonse (leh-gro'), 154.
Leighton, Sir Frederick, 239.
Lely, Sir Peter, 227.

Lemoine, François (leh-mwän'), 139.
Lenbach, Franz (len'-bäk'), 224.
Lerolle, Henri, 154.
Leslie, Charles Robert, 235.
Lessing, Carl, 224.
Le Sueur, Eustache (leh-sü'ur'), 137.
Leutze, Emanuel (loit'seh), 244.
Leyden, Lucas van (vän lī'den), 179.
Leys, Jean Auguste (līs), 188.
L'hermitte, Léon Augustin (ler'-mēt') 154.
Lippi, Filippino (lēp'pē), 20, 42.
Lippi, Fra Filippo, 20, 38.
Lissandrino (Allessandro Magnasco) (lēs-sän-dre'no), 131.
Lochner, Stephan (lok'ner), 208.
Longhi, Pietro (lon'gē), 21, 104.
Lorenzetti, Ambrogio (lo-ren-zet'-tē), 19, 64.
Lorenzetti, Pietro, 19, 64.
Lorraine, Claude (Gillée), 136.
Lotto, Lorenzo, 20, 98.
Loucret, Nicholas (loo'krā'), 139.
Luini, Bernardino (loo-e'nē), 21, 116.

Maas, Nicholas (mäs), 200.
Mabuse (Gossaert, Jan) (mä'büz'), 178.
Madrazo, Raimundo de (dā mädrä'tho), 168.
Makart, Hans (mä'kart'), 226.
Malbone, Edward, 243.
Manet, Édouard (mä'nā'), 156.
Mansueti, Giovanni (män-soo-ā'-tē), 91.
Mantegna, Andrea (män-tān'yä), 20, 81.
Marcke, Émile van, 152.
Margaritone (mar'gar-e-to'nā), 22.
Marilhat, Prosper (mar'e'lä'), 150.
Maris, James (mar'ēs), 206.
Maris, William, 206.
Martini, Simone (mar-te'nē), 19, 64.
Masaccio, Tommaso (mä-sät'cho), 20, 35.
Masolino, Tommaso Fini (mä-so-le'no), 20, 34.
Master of Lyversberg Passion, 209.
Matsys, Quentin, 176.
Matteo da Sienna (mät-tā'o), 65.
Mauve, Anton (mōv'e), 206.
Max, Gabriel, 224.
Meer, Jan van der (of Delft) (mār), 200.
Meire, Gerard van der (mīr), 176.
Meissonier, Jean Louis (mā'so'-ne-ā'), 154.
Memling, Hans, 173.
Memmi, Lippo, 19, 64.
Mengs, Raphael, 222.
Menzel, Adolph (ment'sel), 225.
Messina, Antonello da (mes-se'nä), 20, 89.
Metsu, Gabriel, 196.
Meyerheim, Edward (mī'er-hīm'), 225.
Meyerheim, Paul, 225.
Michael Angelo (Buonarroti) (me-kel-än'jä-lo), 20, 54.
Michetti, Francesco (me-ket'tē), 131.
Micon of Athens, 4.
Mierevelt, Michael Janse (me'reh-velt'), 189.
Mierevelt, Pieter, 190.
Mieris, Franz van (vän me'ris), 197.

Mignard, Pierre (mēn'yar'), 137.
Millais, Sir John Everett (mil'lā'), 237, 238.
Millet, Jean François (grammatically, me'yā', by popular usage, me'lā'), 148, 152.
Monaco, Don Lorenzo, 29.
Monet, Claude (mo'nā'), 156.
Montagna, Bartolommeo (montän'yä), 20, 82.
Moore, Alfred, 239.
Moore, Henry, 240.
Morales, Luis de (dā mo-rä'les), 159.
Moran, Thomas, 245.
Morelli, Domenico (mo-rel'lē), 131.
Moretto, Il (Allessandro Buonvicino) (ēl mo-ret'to), 103.
Moro, Antonio, 179.
Moroni, Giovanni Battista (moro'nē), 103.
Müller, Carl, 225.
Mulready, William, 236.
Munkácsy, Michael (moon'kä-chē), 226.
Murillo, Bartolomé Estéban (moorēl'yo), 166.

Navarette, Juan Fernandez (näver-rā'tā), 160.
Neer, Artus van der (vän der nair), 202.
Neer, Henri van der, 201.
Netscher, Caspar, 196.
Neuville, Alphonse de (deh nü'vēl'), 156.
Newton, Gilbert Stuart, 236.
Nittis, Giuseppe de (nēt'tēs), 131.

Oggiono, Marco da (dä od-jo'no), 115.
Opie, John, 232.
Orcagna (Andrea di Cione) (orkän'yä), 19, 28.
Orchardson, W. Q., 239.
Orley, Bernard van, 178.
Ostade, Adrian van (vän os'tä'deh), 198.
Ostade, Isaac van, 201.
Overbeck, Friedrich, 222, 223.

Pacheco, Francisco (pä-chā'ko), 165.
Padovanino, Il (ēl pä-do-vä-nē'no), 104.
Palma, Jacopo (Il Vecchio) (päl'ma ēl vek'ke-o), 20, 97.
Palma, Jacopo (Il Giovine) (ēl jo-ve'nā), 21, 104.
Palmaroli, Vincente (päl-mä-ro'lē), 168.
Parmigiano (Francesco Mazzuoli) (par-me-jä'no), 20, 112.
Parrhasius (par-rā'she-us), 6.
Parsons, Alfred, 240.
Pater, Jean Baptiste (pä'tā), 139.
Peale, Charles W., 243.
Peale, Rembrandt, 243.
Pearce, Charles Sprague, 247.
Pencz, George (pents), 214.
Péreal, Jean (pā'rā-äl'), 133.
Perugino, Pietro (Vannucci) (pāroo-je'no), 20, 71.
Peruzzi, Baldassare (pā-root'sē), 67.
Peter of Cortona (Pietro Berettini), 127.
Picou, Henri Pierre, 154.
Piloty, Carl Théodor von, 224.
Pinturricchio (Bernardino Betti) (pēn-too-rēk'ke-o), 20, 72.
Piombo, Sebastian del, 20, 94.

Pissaro, Camille, 157.
Plockhorst, B., 224.
Pollajuoli, Antoine and Pietro (pol'lä-yoo-o'lē), 44.
Polygnotus, 3.
Pontormo, Jacopo, 60.
Pordenone, Giovanni Antonio (por-dā-no'nā), 103.
Potter, Paul, 204.
Pourbus, Pieter (poor'büs), 179.
Poussin, Gaspar (poo'săN'), 136.
Poussin, Nicholas, 135.
Poynter, Edward J., 239.
Predis, Ambrogio de (prā'dēs), 118.
Previtali, Andrea (prā-ve-tä'lē), 91.
Primaticcio, Francesco (pre-mätēt'cho), 79.
Protogenes, 9.
Prout, Samuel, 235.
Prudhon, Peter Paul, 144.

Rahl, Carl (räl), 226.
Raphael (Sanzio) (räf'a-el), 20, 74.
Regnault, Henri (reh-no'), 150.
Regnault, Jean Baptiste, 144.
Rembrandt van Ryn, 190.
René of Anjou (reh-nā'), 133.
Rethel, Alfred (rā'tel), 226.
Reynolds, Sir Joshua, 228.
Ribalta, Francisco de (re-bäl'tä), 163.
Ribalta, Juan de, 163.
Ribera (Lo Spagnoletto) (re-bā'rä), 21, 128.
Ribera, Roman, 168.
Richards, W. T., 245.
Richter, Gustav (rik'ter), 225.
Rico, Martin, 168.
Rigaud, Hyacinthe (re'go'), 137.
Rincon, Antonio del (rēn-kōn'), 159.
Roelas, Juan de las (ro-ā'läs), 164.
Roll, Alfred Philippe, 156.
Romano, Julio (Giulio), 20, 79.
Romney, George, 230.
Rosa, Salvator, 21, 129.
Roselli, Cosimo, 20, 43.
Rossetti, Dante Gabriel, 237, 238.
Rotermund, Julius W. L., 225.
Rothenhammer, Johann (ro-tenhäm'er), 222.
Rousseau, Pierre Étienne Theodore (roo'so'), 148, 151.
Rubens, Peter Paul, 180.
Ruisdael, Jacob van (rois'däl), 202.
Ruysch, Rachel (roisk), 206.

Salerno, Andrea da, 118.
Sani, Alexander (sä'nē), 131.
Sanzio, Raphael (sän'ze-o), 20, 74.
Sargent, John S., 247.
Sarto, Andrea del, 20, 59.
Sassoferrato (Giovanni Battista Salvi) (säs'-o-fer-rä'to) 21, 126.
Schadow, Wilhelm von (fon shä'do), 222, 223.
Schaffner, Martin (shäf'ner), 221.
Schalken, Godefried (skäl'ken), 198.
Schauffelin, Hans (show'fe-lēn), 213.
Schedone, Bartholomeo (skā-do'nā), 21, 127.
Scheffer, Ary (shef'fer), 146.
Schöngauer, Martin (shon'gow'er), 216.
Schorn, Carl (shorn), 225.
Schrader, Julius (shrä'der), 225.
Schwartz, Christopher (shvärts), 222.
Semitecolo, Niccolo (sā'me-tā-co'lo), 84.

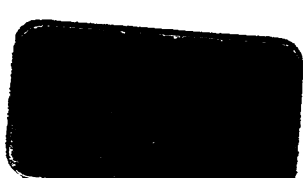
Sesto, Cesare da, 118.
Shirlaw, Walter, 248.
Signorelli, Luca (sēn-yo-rel'lē), 20, 45.
Simmons, Edward E., 248.
Snayers, Peter (snī'ers), 188.
Snyders, Franz, 183.
Sodoma, Il (Giovanni Antonio Bazzi) (ēl so-do'mä), 20, 65.
Solario, Andrea (so-lä're-o), 20, 115.
Spagna, Lo (Giovanni di Pietro) (lo spän'yä), 20, 73.
Spagnoletto, Lo (Ribera) (lo spän-yo-let'to), 21, 128, 163.
Squarcione, Francesco (skwärcho'nā), 20, 80.
Stanzioni, Massimo (stän-ze-o'nē), 131.
Steen, Jan (stān), 198.
Stothard, Thomas, 235.
Stuart, Gilbert Charles, 243.
Stuerbouts, Dierick (Bouts) (stü'er-bouts'), 175.
Sully, Thomas, 243.
Sustermann, Lambert (soos'termän'), 179.

Tarbell, Edmund C., 248.
Teniers, David (The Younger) (ten'yers), 186.
Terburg, Gerard, 195.
Thayer, Abbott H., 248.
Theotocupuli, Domenico (tā-o-to-ko-poo'lē), 160.
Thornhill, Sir James, 227.
Tiepolo, Gian Battista (te-ep'o-lo), 21, 104.
Timanthes (tī-man'thēz), 6.
Tintoretto, Jacopo Robusti (tin-to-ret'to), 20, 99.
Titian (tish'e-än), 20, 95.
Troy, François de (trwä), 137.
Troyon, Constant (trwä'yoN'), 148, 152.
Trumbull, John, 244.
Tura, Cosimo, 20, 105.
Turner, James Mallord William, 234.

Uccello, Paolo (oot-chel'lo), 19, 32.
Uden, Lucas van, 184.

Vaenius, Otto, 179.
Vaga, Perino del, 79.
Van Dyck, Anthony, 184.
Van Loo, Carle, 139.
Vargas, Luis de, 164.
Vedder, Elihu, 246.
Veit, Philip (vīt), 222.
Velasquez, Diego de Silva y (väläs'keth), 161.
Velde, Adrian van der (vän der vel'deh), 204.
Velde, Willem van der, 205.
Veneziano, Domenico (vā-net-se-ä'no), 19, 33.
Verboeckhoven, Eugène Joseph (ver-book'ho'ven), 188.
Vernet, Claude Joseph (ver'-nā'), 140.
Vernet, Émile Jean Horace, 145.
Veronese Paul (vā-ro-nā'zā), 20, 102.
Verrocchio, Andrea (ver-rok'kē-o), 20, 46.
Veyrassat, Jules Jacques (vā'-räs'-sä'), 152.
Vien, Joseph Marie (ve'ăN'), 142.
Vincent, François André (vaN'-soN'), 144.

Vinci, Leonardo da (dä vēn'chē), 20, 48.
Viti, Timoteo (ve'tē), 21, 121.
Vivarini, Alvise (ve-vä-re'nē), 20, 91.
Vivarini, Antonio, 20, 84.
Vivarini, Bartolommeo, 20, 85.
Volterra, Daniele da, 20, 58.
Vonnoh, Robert W., 248.
Vos, Martin de, 179.
Vos, Paul de, 188.
Vouet, Simon (voo'ā'), 135.

Waldmüller (wält'mül'ler), 226.
Wappers, Gustavus (wäp'pers), 188.
Ward, James, 236.
Watteau, Antoine (vä'to') (wä'to'), 138.
Watts, George F., 239.
Wauters, Émile (wow'ters), 188.
Weber, Paul (wā'ber), 225.
Weeks, Edwin L., 247.
Weir, J. Alden, 248.
Werff, Adrian van der (vän der werf), 201.
West, Benjamin, 230, 241.
Weyden, Rogier van der (vän der vī'den), 172.
Whistler, James A. McNeill, 247.
Wiertz, Anthony (weerts) (veerts), 188.
Wilhelm, Meister (mīs-ter vil'-helm), 208.
Wilkie, Sir David, 235.
Willems, Florent, 188.
Wilson, Richard, 233.
Wolgemuth, Michael (vōl'ge-moot'), 209.
Wouverman, Philip (wow'ver-män'), 203.
Wyant, A. H., 245.
Wyllie, W. L., 240.
Wynants, Jan, 202.

Zamacois, Eduardo (thä-mä-kois'), 168.
Zeitblom, Bartholomew (tsīt'blom), 217.
Zeuxis, 5.
Zurbaran, Francisco de (thoor-bä-rän'), 166.